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Faculty advising: Appraising the process

by Lisa Burstiner

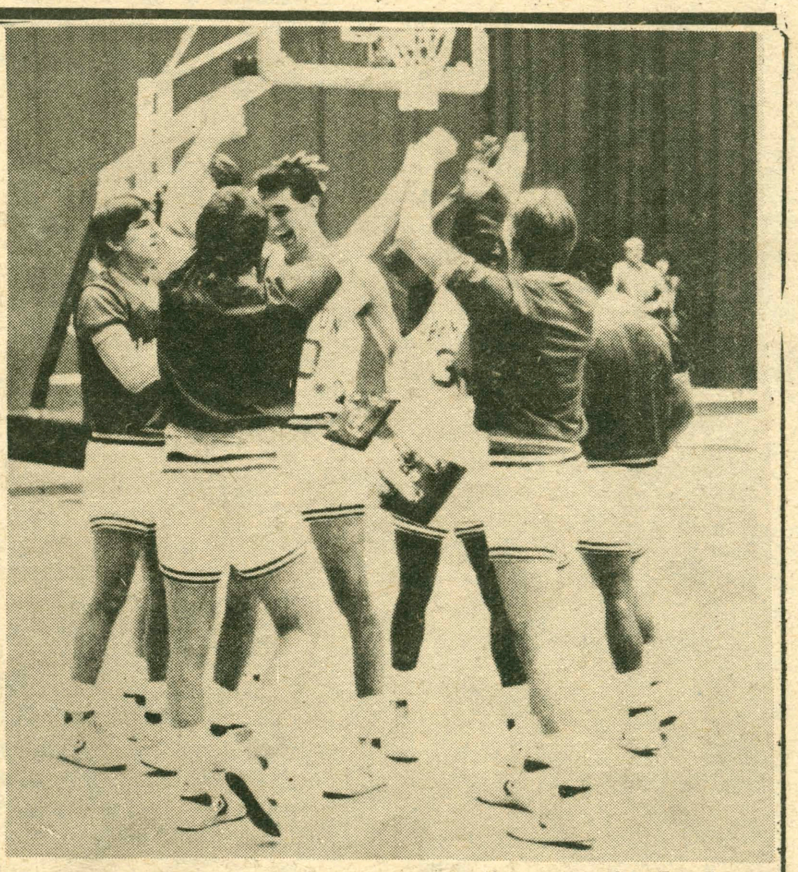
The board of Advisors is now examining the results of a survey of the advising system. The questionnaire itself was very general, asking its participants broad questions on the topic. Assistant Dean of Students for Academics, Irma Rosenfeld, spoke with the *Spectator* on the results of the questionnaire and the implications of these results.

Rosenfeld feels that only three fourths of those who received the questionnaire were in a position to respond adequately to it. One third of those with sufficient experience to respond to the questions *did* respond. The results indicated a lot of unhappiness about advising. They raised some important questions. Rosenfeld asks, "Is it the system that's bad, or are there certain responses that advisors must deal with? I think given the kind of curriculum we have here, it's an individual process rather than one based on directives; students have freedom to choose their courses." As for the system as a whole, Rosenfeld feels "it's working as well as can be expected."

The questionnaire revealed pressures advisors feel. Rosenfeld states that, "The largest area of frustration for faculty advisors lies in the rejection of advice by students." Every piece of advice given to students is based on furthering the objectives of a liberal arts education. However, Rosenfeld finds that students often feel pressured from family and other students to take certain courses. Advisors face barriers because students are exposed to these outside influences. According to Rosenfeld, the advisor spends an hour discussing the goals and the student will go out and ask other students who give contrary advice. Students also feel vocational pressures. Rosenfeld believes that students are too anxious to take courses which prepare them for careers after graduation. Says Rosenfeld, "Students are too grade conscious."

No Conclusions Yet

The Board of Advisors found it difficult to draw conclusions from the questionnaire. For example, the question of "who should advise" remains a near split decision. Rosenfeld reports that out of eleven people who responded, six feel that all faculty members should advise first year students and sophomores, while five feel that only selected advisors should take on this responsibility. *Continued on page 3*



Exultant Continentals celebrate ECAC Championship. photo/John Lucas

ECAC Champs

by Chris Testa

Hamilton's men's basketball team held on to an 87-85 victory over a scrappy SUNY Binghamton, capturing its seventh ECAC Division III Upstate New York Championship overall and fifth in the past six years. The Continentals finished with a 20-7 record, their eighth 20-win season since Tom Murphy took over as head coach in 1971. In his 16 years at Hamilton, Murphy has won 256 games and has compiled a 228-59 record (79.4 percent) spanning the past 11 seasons.

Binghamton, the eighth seed in the ECAC Tournament, entered the Championship game with a 14-13 record but had upset number one seed Hartwick (81-71) and number four seed Albany (62-61) in their two previous tournament contests. The Continentals, the tourney's second seed, had run past Oswego State in the first round, 84-69, and then won a 66-61 thriller against defending champion Fredonia in the semi-finals. Junior point guard Bill Geitner nailed two 20-footers in the closing minutes against the Blue Devils to help assure Hamilton's sixth consecutive appearance in the Championship.

The Colonials jumped out to a 15-8 lead early on, before John Cavanaugh brought the Continentals back. Eight minutes into the game, Hamilton was down by one, 19-18, but Cavanaugh was called for his third foul. Murphy decided to leave him in. Ron Torgalski gave Hamilton its first lead 22-21 with a jumper from the top of the key. Cavanaugh gave the Continentals a five-point advantage (32-27) with his *Continued on page 1.*

Students hold sit-in as a viable means of non-violent expression photo/Chris Martel

Protests continue

by Meg Gates

At 10:30 a.m. Thursday, March 13, approximately 60 students filed into the Communications and Development office in the basement of McEwen in the first "hit and run" sit-in by "Hamiltonians for Divestment." The students made noise, sang songs, and left at 12:15 p.m. Their purpose, according to Rob Baron '87, was to let the administration and the Trustees know that they are still serious about divestment.

The protesters met outside ELS at 10:15 a.m. and walked to C and D, where they quietly filed in and sat on the floor. A few students read statements about apartheid to the group to create "constructive noise" and disrupt the functioning of C and D. Marjorie Sa'adah '86 believes that this educational aspect is one of the best parts of the movement. She states, "We are educating each other rather than just sitting here." She also commented on the democratic nature of the movement, saying "even the decision to come here (C and D) was discussed and voted on." Tom Marvel agreed that C and D had been a good choice for for the first sit-in, saying "This is the Central office of propaganda—they completely misrepresent us to prefrosh, alumni, and the Trustees."

The noise suddenly increased as pamphlets and newspaper articles about apartheid and divestment were circulated and everyone began to read aloud simultaneously. One C and D secretary commented that this was pointless, saying "I can't understand a word they're saying. I'm not getting anything out of this." Nevertheless, Cameron McWhirter '86, one of the protesters, believes that reading information aloud was constructive. He notes that "everyone is involved and the students are still learning from what they are reading...individual reading doesn't disrupt business as much as this noise."

Assistant Dean of Students Donna Savage was on hand to "just watch" and make sure things did not get out of control. She thought the protest was "fine...as long as people can still get through, the protest is acceptable." When asked what would be done if the protesters went beyond the limits of "acceptable" behavior, Savage responded that the College would get a temporary injunction which would force the students to leave. She added that if they still refused, they would be arrested. However, she emphatically stated that "we don't want to do that."

Originally the students were told that they could stay for one hour, until 11:30 a.m. The group unanimously decided to stay until noon. At 11:30, during a moment of silence, Dean Savage told the protesters they would be allowed to stay, but only if they were out by noon. After a long debate, the students voted to leave at 12:15.

The goal of the sit-in, according to Meg Burch, was to "show that the protests aren't just a temporary thing for Trustee weekend. We have to prove to the Trustees that we are dedicated and mean to see this through." Steve Bonovich '86, one of the main leaders of the group, stated that "this is only the beginning. We won't stop until they divest." Although many students believed that their statement had

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Amiri Baraka blasts bourgeoisie

by J.N. Kikoski

Amiri Baraka, Associate Professor of African Studies at SUNY Stony Brook, delivered a lecture and read selections of his poetry to the Hamilton community on Saturday, March 8 in the Chapel. Baraka's lecture addressed the topic of cultural change and social revolution in American society. His lecture centered around the premise that black art in any of its medians can be utilized to reflect, shape and alter the social and political injustices in modern bourgeois society.

According to Baraka, a division exists in America between the cultures of the oppressor and the oppressed. He states that America has still not outgrown the 18th century stereotypical relationship between slave and master. "Indeed black culture falls into the category of the oppressed in white society—blacks have yet to escape from the shackles of slavery," Baraka said. Therefore, in an attempt to resist and combat their oppressor, blacks have relied on the artistic weapons of literature, poetry, drama, painting, blues, jazz and reggae to voice their discontent.

Baraka reports that the movement toward black cultural change and revolution began with the publication of Fredrick Douglass' *Slave Narrative* in 1945, and peaked in the Harlem Renaissance with the works of Richard Wright, James Baldwin and Langston Hughes. These individuals directly and indirectly criticized the status quo; he believes that their artistic statements suggested political as well as social transformation. Douglass captured the intense cultural antagonism felt toward the white bourgeois in the phrase, "what he loved I hated, what he hated I loved." This movement of black radical pride was further fueled by Countee Cullen and William Du Bois. Hence, Baraka states that black culture in the ear- *Continued on page 3*

Events on and Beyond

At the Movies

This weekend SK Films presents **Diamonds Are Forever**, Sean Connery's last stint as Agent 007. Bond is on the trail of a powerful diamond smuggling operation. He teams up with Tiffany Case (Jill St. John) as the action takes him from London to Las Vegas.

Thurs—3/13 Sci. Aud. 8 & 10 p.m.
Fri—3/14 KJ Aud. 8 & 10 p.m.
Sat—3/15 Sci. Aud. 8 & 10 p.m.
Sun—3/16 KJ Aud. 8 & 10 p.m.

FFFS will bring **Boys Town** to the Hamilton campus. Spencer Tracy won an Academy Award for his stern, yet compassionate performance as Father Flanagan, an idealistic priest hoping to give tough, young city boys, like Mickey Rooney, a chance.

Thurs—3/13 KJ Aud. 7 & 10 p.m.
Fri—3/14 Sci. Aud. 7 & 10 p.m.
Sat—3/15 KJ Aud. 7 & 10 p.m.
Sun—3/16 Sci. Aud. 7 & 10 p.m.

This week's Sangertown films are:

Hollywood Vice Squad	**1:15, 7:15, 10:00**
Out of Africa	**12:30, 8:00**
Delta Force	**12:40, 6:40, 9:30**
Pretty in Pink	**12:50, 6:50, 9:20**
Gung Ho	**1:00, 7:00, 9:40**
House	**1:10, 7:10, 9:50**
Down & Out in Beverly Hills	**12:30, 6:30,**
Hannah & Her Sisters	**12:45, 6:45, 9:30**
FX	**1:05, 7:05, 9:45**

Saturday and Sunday times may be different.
For confirmation, call 797-2121.

This weekend, the Delta Phi Film Society bring the Monty Python troupe back to the Hill in **And Now For Something Completely Different.** The film is made up of skits originally shown on the well-known television series. Monty Python's Flying Circus. The film will be run on Saturday, March 15th, at 8 and 10 p.m. in the Chemistry Auditorium.

The Kirkland Art Center's Friday Flick Series continues this Friday with Hitchcock's *Marnie*. The film stars Tippi Hedren and Sean Connery in a study of an amateur psychologist's obsession with a beautiful but frigid kleptomaniac who is haunted by strange dreams. Patty Zimmerman, a film scholar from Ithaca College, will discuss the film which starts at 7:30 pm.

On Friday, April 4, The Friday Flick series will feature *Committed*. The film is a new narrative retelling the story of Francis Farmer. It presents the social, psychological and political issues that shaped Farmer's life and the era in which she lived. Lynn Tillman, who produced and directed the film, will appear at 7:30 to introduce and talk about her work.

"Private Life," a 1982 film directed by Yuli Raizman, will be screened on the Film Series at Munson-Proctor-Williams Institute on Wednesday, March 19. It will be shown at 2 and 7:30 pm. in the Museum of Art Auditorium.

The film features a self-sacrificing Russian workaholic who loses his job and finds himself like a fish out of water. "Private Life" provides a candid look at contemporary Soviet society. It is 103 minutes long and is in Russian with English subtitles. It is not rated.

Admission to "Private Life" is free to Institute members. Nonmember prices are $4 for adults and $2 for full-time students. Call 315/797-0000 for information.

These films remain to be screened for the College 300 film course taught by Austin Briggs. The films are free to the college community and will be shown in the KJ Auditorium at 2:30 and 7:30 pm.: Mon., Mar. 17: Vittorio di Sica, *The Bicycle Thief* '48; Wed., Mar. 20: Gene Kelley and Stanley Doohan, *Singin' in the Rain* '52; Mon., Mar 31 and Wed., Apr. 2: Akira Kurosawa, *Rashomon* '50; Mon., Apr. 7: Ingmar Bergman, *The Seventh Seal* '57; Wed., Apr. 9: Alfred Hitchcock, *Vertigo* '58; Mon., Apr. 14: Francois Truffaut, *Shoot the Piano Player* '60; Wed., Apr 16: Federico Fellini, *8½*; Mon., Apr 21: Jean-Luc Godard, *Weekend* '68; Wed., Apr. 23: Joseph Losey, *The Go-Between* '70; Mon., Apr. 28: Robert Altman, *McCabe and Mrs. Miller* '71; Wed., Apr. 30 and Mon., May 5: To be announced in College Calendar.

Films by the late Hollis Frampton will be screened this week as part of the "48th Annual Exhibition, Artists of Central New York: Film" at the Museum of Art, Munson-Williams-Proctor Institute.

On Sunday, March 16th, the film "Zorns Lemma" will be screened at 5 pm. The film's basic module is the alphabet, introduced through a reading of alphabetic verses from the "Bay State Primer." Frampton's films "Poetic Justice" and "Critical Mass" will be shown of Friday, March 21, beginning at 7:30 pm.

Films of the "48th Annual Exhibition" will be screened free of charge every Friday and Sunday through May 2, except March 28 and 30. For a complete schedule, call 315/797-0000, extension 46. Free gallery talks on the exhibit accompanying the screenings will be held on Sunday, March 16 at 1:30 pm. and Friday, March 21, at 12:15 pm.

This weekend will see the opening of the Hamilton Spring Dance Concert. The show features student performance and choreography. The performances will continue tonight and Saturday at 8 p.m. and Sunday at 2 p.m. Admission is one dollar. photo/Robert Mout

Lectures

Dr. Larry Knop, of the Department of Mathematics and Computer Science, Hamilton College, will speak on Wednesday, March 19, on "Problems in Industrial Mathematics: Fighting Pollution and Promoting War in Southern California." Dr. Knop's talk is sponsored by Sigma Xi, the scientific research society, and will begin at 8:30 pm in the Science Auditorium.

A panel discussion entitled, "Schools in Crisis? Evaluating American Education in the 1980's" will be held on Friday, March 14 at 8:00 pm. The panelists include: David Cohe, School of Education, Harvard University; Eric Hanushek, Department of Economics, University of Rochester; Margaret Weir, Department of Government, Harvard University; John Witte, Department of Political Science, University of Wisconsin.

The discussion will be held in the Dwight Lounge of Bristol Campus Center.

Arts

The Kirkland Art Center announces its 20th Photography Annual. Photographers may submit three prints, color or black and white. Prizes will be awarded for best print. Entries will be accepted on March 22 and 23 from 2-4 pm and March 25 and 26 form 9:30 am to 4:30 pm. For more information, call the Center at 853-8871.

On Sunday, March 16, Center Stage at Munson Williams Proctor Institute will feature Ed Metzger as "Albert Einstein: The Practical Bohemian." The event will take place at 2:30 pm in the Museum of Art Auditorium. A reception will follow in the Sculpture Court. Admission is $8 for the general public and $3 for students. For more information call 799-0000.

Miscellaneous

The Big Brothers/Big Sisters program announced its first annual bowl-a-thon called Bowl for Kids' Sake, Sunday, April 6 from 10:00 am to 5:00 pm at Sunset Lanes in Utica. The event is sponsored by the Miller Brewing Company and Sanzone distributor Inc. For more information about the event and to obtain a pledge sheet, call the BB/BS office at 738-1448.

Music

On Sunday, March 23, Focus on the Performing Arts at the Munson Williams Proctor Institute will feature "Liszt" as played by 19th. century Pianists" as performed by Harold Schonberg. The concert is scheduled for 2:30 pm in the Museum of Art Auditorium. A reception will follow. For more information call 797-0000.

The Music at Hamilton Artists Series will conclude its 1985-86 season when the Newport Jazz Festival All-Stars visit the College on Saturday, March 15 in the Alumni Gymnasium beginning at 8:00 p.m.

For thirty years, the name "Newport" has been synonymous with the very best that jazz has to offer. Originally held in Newport, Rhode Island, the festival moved to New York City in 1972 and remains there under the name "Kool Jazz Festival". Four summers ago, a smaller edition of the festival returned to its roots, the seaside resort that gave the event its name.

This edition of the Newport All-Stars, assembled by festival founder and producer, George Wein, boasts six extraordinary jazz musicians in the great Newport tradition: Scott Hamilton, tenor sax, Oliver Jackson, drums, Slam Stewart, bass, Norris Turney, saxophone, Randy Sandke, trumpet, and Wein, piano.

Tickets for the Newport Jazz Festival All-Stars' performance are $9.00 for the general public, $4.00 for students, and $2.00 for Hamilton students and can be obtained by writing to : Music at Hamilton Artists Series, Hamilton College, Clinton, N.Y. 13323 or calling 859-4331.

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Informational Meeting
Thurs. April 3rd, 7:30 p.m.
Stone Presbyterian Church
Green Room
Clinton, N.Y.
•Admissions •Application •sample questions
Classes Begin*
in Clinton
April 9th
451-2970
*with sufficient enrollment

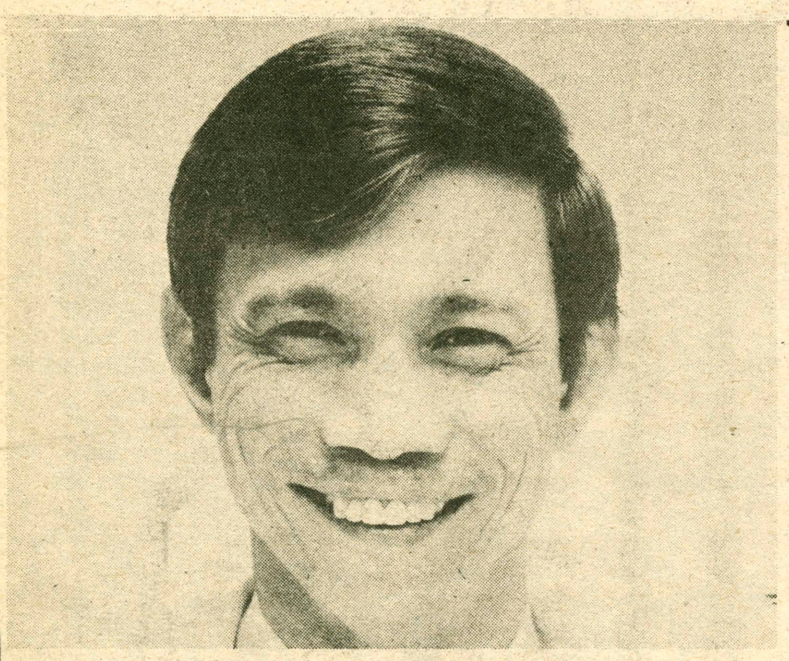
1986-1987 Admission Interns

The Admission Office announces that applications are now available for the 1986-1987 Intern Program. The primary responsibility of Admission Interns is interviewing prospective students. We plan to hire between four and six members of the Class of '87 to do approximately 12 interviews per week from mid-September to mid-February.

Positions are open to current Juniors who are in good standing. Selection will be based upon evidence of service to the college, commitment to the liberal arts, and strength in writing and inter-personal skills. We seek candidates with the maturity and dependability needed to meet the responsibility of representing Hamilton as a member of the Admission Staff.

There will be informational meetings on Monday, March 17 and Wednesday, March 19 at 7:00 p.m. in the Admission Office. Please plan to attend one of these meetings if you are interested in a position. Applications can be picked up at an informational meeting or at the Admission Office, M-F, 8:30 a.m. - 4:30 p.m. should you not already have one.

Applications will be due by Friday, April 4 at 4:00 p.m.



Portrait of a Survivor; Pran to speak Wednesday

Dith Pran on surviving The Killing Fields

by James W. Hulme

The Root-Jessup Public Affairs Council is sponsoring a lecture by Dith Pran on Wednesday, March 19, 1986, at 8:30 p.m., in the Hamilton College Chapel. Pran's talk is entitled "Living in the Killing Fields".

Pran's story was recently brought home to the American public by the film *The Killing Fields*. S.K. Films has scheduled a showing of this film in early April.

Pran met *New York Times* correspondent Sydney Schanberg in Phnom Penh in 1972. Together they covered the war between the Khmer Rouge and the Lon Nol government.

When the Americans in the capital were evacuated on April 12, 1975, Schanberg arranged for the evacuation of Pran's wife and children to America. Schanberg and Pran covered the fall of Phnom Penh until April 17, when the Khmer Rouge arrested several western journalists. They eventually took refuge in the French Embassy, where attempts were made to provide Pran with a forged British passport.

Unable to obtain forged documents, Pran was forced to join the exodus into the Cambodian countryside. Pran was held in the prison camps until his escape in 1979. After surviving the killing fields which claimed the lives of more than 2 million of his countrymen, Pran crossed the border into Thailand on October 3, 1979. He survived.

There will be a public reception in Bristol after his talk.

Culture misconstrued

Continued from page 1

ly 1900's gained recognition as a separate entity for the first time in America's history.

Although the black culture was and is in revolution against bourgeois society, the author says it has yet to achieve social or political equality. Says Baraka: "The facade of black culture in television is hardly representative of the black segment of society when 89 percent of blacks live in the ghettos. Television is a decadent racist tool which intentionally misconstrues black culture. It is a freak land! How real is a sitcom such as *Different Strokes*, or *The Cosby Show* in the realm of black culture--in *Different Strokes*, the white father of the two adopted sons is a Park Avenue millionaire and in *The Cosby Show* the black father is a doctor, the black mother a lawyer and their teenage daughter goes for her vacation to Paris. These TV shows do not depict the average Afro-American family, but rather a white bourgeois one. This is a pleasant change from the black being traditionally portrayed as a pimp or a hood. Yet all of these stereotypes are mistaken for they do not reflect true black culture, only how bourgeois society would like to perceive black society."

Baraka went on to explain how white society has continually pirated ideas from blacks since they first arrived in the United States as slaves. Baraka posed the question, "Why are the Beatles millionaires, when black musicians like Chuck Berry, who provided the roots for their music, are in comparison relatively poor?" His answer: "Critics of

The author decries "The facade of black culture..."

Afro-American art and culture perceive the white culture to be superior to that of blacks. It goes far further than music or literature or politics. Now that's spaced out!"

Baraka states that bourgeois culture despises all elements of black art, for its political message and commentary on the world runs contrary to society's material base. The revolutionary ideas of Malcom X, Martin Luther King, and Bob Marley, he says, reflect the change in ideological thought brought about by the Harlem Renaissance. Baraka stated, "Black artists will always attempt to change and comment upon undemocratic social injustices in bourgeois society through their various medians of art. Black culture will no longer tolerate its oppressed state in society."

Baraka closed his lecture by reading several works of poetry. His message of resistance and hope for the black struggle against the oppressive bourgeois culture is captured in the verse:

We wade in the water
America
America
We wade in the bleeding
We wade in the screaming
In the unemployment
In the frustrated wives
And impotent husbands
Of the dying middle
Class,
In the anger of its
Workers
Niggers
Its wild intelligent
Spics
Its
Brutalized
Chicanos
Its women out of work, again
Hymn poem for the passing into
For the change into
The transformation
Amiri Baraka 1979

Amiri Baraka was born Le Roi Jones in Newark, New Jersey. At 48 he has to his credit twenty-four plays, two works of fiction, seven works of non-fiction and eleven books of poetry, many have known world-wide success. Baraka has been awarded a Whitney Fellowship, a Guggenheim fellowship, and grants from the Rockerfeller Foundation and the National Endowment for the Arts, among other honors.

Rosenfeld, Pearle address advising

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Another major problem with the advising system, Rosenfeld believes, lies in the lack of continuity between the advisor of the first two years and concentration advisors. In addition, the time pressure is great for advising particularly during orientation week, a very confusing time as far as preregistration is concerned.

Students Surveyed

Despite complaints, the Dean of Students office conducted a survey among first year students. The survey indicates that 164 out of the 440 new students rated the effectiveness of their advisors. Out of those who responded, " 84 percent felt the advisor was knowledgeable and helpful." Rosenfeld finds that when new students enter Hamilton, they are generally happy to have a faculty advisor and are willing to go along with their advice. However, she states, as students go along, they become resistant to the faculty advisor. Rosenfeld notes that "there is a great deal of time spent agonizing over the advising system. That's why we sent out the questionnaire."

Rosenfeld discussed some faculty suggestions developed from the results of the questionnaire on how to improve the advising system. One suggestion deals with improving continuity between the general Board of Advisors and department advisors. She feels the Board could also benefit from a committee with specific programs in mind. Enough is said about term-by-term advising; Dean Rosenfeld and others feel that students need long-range planning within a period of a year or two to obtain coherence in the way they set up their programs.

Rosenfeld realizes that all students are anxious to get good advice, but wonders how we evaluate good advice and how we reward it. According to Rosenfeld, advising is pedagogical and "should be recognized as adjunct to teaching. It really is a form of teaching."

Examining the Seven Goals

The seven goals of the college are also being reevaluated. Rosenfeld explains that the problem with these goals stems from the late 60's when Hamilton dropped its distribution requirements. However, it was felt strongly that there should be guidelines. Rosenfeld states that the goals are thus "a foundation for education. They are set up to meet the need for people to be aware of the world scene." Rosenfeld believes, however, that, as many faculty and students are aware, very few faculty members know what courses to fit to certain goals; most of the faculty would just as soon have it that way, to allow for more flexibility. In this way, she says, both advisors and students can use their judgement and imagination in applying the seven goals and thus attempt to avoid a rigid system. Rosenfeld feels that a good advisor can tell when a student has a good distribution of courses and can understand the spirit of the goals. Rosenfeld believes that whether the seven goals which Hamilton currently follows are ideal or not is the question to be considered.

A problem which students face is the constant influx of new advisors when original advisors go on leave. One third of the Board of Advisors is new each year. Because of these changes, Rosefeld feels that "it's hard to become experienced at advising." However, Rosenfeld realizes that leaves are important for faculty members, as "most of their vacation is spent keeping up with the reading and writing for classes." She feels that the number of leaves granted ought not to be touched. As for students changing advisors, the Dean believes it would help if programs were planned ahead of time, and it would be easier if students have courses in mind when switching from their first year advisor to a new one.

A Pressured System

Professor David Paris of the Government Department is on the Board of Advisors but did not participate in the questionnaire. Paris feels that "there are more pressures put on the system than it can bear, in terms of tasks and numbers." While he does not feel that there is anything wrong with the advising system itself, he finds it necessary because the problem lies in the expectation that the system can do more than it can." Advisors are expected to work out a coherent vision of student education. The year before Paris went on leave he advised 33 first and second year students. He found it "difficult to advise all 33 well and wisely." Paris feels the burden of advising should be spread out; more faculty should advise. Because of the large number of advisees, Paris finds it hard to get to know the students.

But, Paris explains, the problem is not the system itself. "It has more to do with the curriculum—the place where you develop liberal arts values is in the classroom—not the advisor's office," he states. According to Paris, the seven goals are "worthy" but they are also vague; too vague to be necessary to faculty and students. He notes, "the requirements have an unhappy side too." He feels it is important to get students and faculty interacting on these issues.

Advising Remains Useful

Professor of Physics, Phillip Pearle, a member of the executive committee of the Board of Advisors, strongly advocates Hamilton's advising system. The advising system, he says, "distinguishes us from other schools where faculty members don't talk to students." There is, according to Pearle, no other forum for students to talk about education as a whole, for "there is no other way for faculty to stimulate students to take things they never thought about." Pearle revealed that no faculty members are trained at advising, but rather, "advising becomes something that someone who teaches at a liberal arts college picks up through experience. If they care, and many of them do (the Board of Advisors is made up of volunteers) the majority of them are very good. If we don't know the answers we admit it, and send the student on to someone who does know." Pearle feels an important concern in this issue is a one on one relationship betwen faculty and students: "I can find out enough information about a student so I can give them good advice in a relatively short time. I don't have to know them that well to give them good advice." Professor Pearle also feels that there is no danger in switching advisors. He believes it is beneficial to a student to receive someone else's advice.

Pearle does not find the system faulty. "One should proceed incrementally and make it better." In other words, any problems should be corrected until it works. According to Pearle, this is the way to proceed with any kind of social structure.

Pearle agrees with Rosenfeld that the most frustrating aspect of advising surfaces in students who do not listen. A study was done, according to Pearle, which revealed that only 10 percent of the student body re-

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Ashe to discuss Arthurian legend

by Deborah B. Morgan

On Monday, March 17, Geoffery Ashe will present a lecture and slide presentation on historical and archeological support for the Arthurian legend at 8:30 in the Science Auditorium. Ashe is an expert on the historical basis for the Arthurian Legend.

Ashe has done extensive work on the study of King Arthur. His numerous books on the subject include: *King Arthur's Avalon, Camelot and the Vision of Albion, Avalonian Quest, From Caesar to Arthur, A Guidebook to Arthurian Britain,* and others. His latest book, *The Discovery of King Arthur,* just released, has the most recent findings of proof of the existence of an actual man who might have been Arthur. He also edited and co-wrote *The Quest for Arthur's Britian,* an archeological study of the excavations of important sites in England. This book came out of his cofounding and position as secretary on the Camelot Research Committee; a group of prominant professors, archeologists and historians who excavated Arthurian sites such as Glastonbury Abby, Cadbury, Tintagel, Castle Dore and many others. Ashe held the position of Associate Editor and also contributed all historical and archeological information to the just-released *Arthurian Encyclopedia:* an alphabetical listing of information about Arthurian characters, literature, authors, history, and symbols associated with the tale. Ashe has also been a consultant and guide for tours of England. He is a member of the International Arthurian Society and a Fellow of the Royal Society of Literature.

The basic premise in Ashe's works is that there is some truth to the Arthurian Legend, that the myth is actually based upon a real person and society. He feels that archeology can reveal the facts. While he believes that this is not to say that there was a King Arthur as depicted in *Camelot* or in popular literature but that there might have been a historical personage that led to the stories that became the legend. Ashe examines literature of the Arthurian tales, then places these writings in historical context. He then tries to find archeological evidence to explain the speculations and reconstructs what life must have been like, based upon the evidence.

Ashe's lecture will attempt to answer a number of questions about King Arthur, most of all, the truth behind the legend. Ashe will be showing slides of the excavations, discussing his new book *The* Discovery of King Arthur, and explaining the placement of a literary character in historical fact. Professor of English, Greg Sadlek asked Ashe to come because of his distinction and the field and to provide information about the legend.

The presentation is sponsored by the Proctor and Gamble Departmental Grant Program, the Office of the Dean, and Poets and Writers, which is funded by the Literature Program of the New York State Council on the Arts. A reception, provided by the Hamilton College Writers Society, will follow Ashe's lecture.

A Capitol achievement, as Hamiltonians march on Washington. Last weekend's abortion rights rally drew record crowds. photo/Shereen Palmer

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Good through March 17

Pace presents talk on ribosomes and volcanoes

by Lisa Fasciano

Tuesday afternoon the Biology Department presented a lecture by Dr. Norman Pace of Indiana University, as part of their Biology Seminar program. The lecture, "Of Ribosomes and Volcanoes," elaborated on the microbiological research conducted by Dr. Pace.

After completing his Doctoral Studies at the Indiana University, Pace established a lab in Denver, Colorado in order to conduct research on RNA processing. The major activities of the lab were twofold: the study of RNA enzymes and the attempt to devise technical strategies for studying natural cultures of microbial populations.

Pace's research has centered on micro-organisms associated with volcanic activity, hence the title "Of Ribosomes and Volcanoes." The ocean floor contains hot springs within which volcanic gases, such as sulfur, exist which are used as an energy source for certain micro-organisms. Experiments by Pace and his colleagues have sought to discover which, if any, micro-organisms exist within these submarine hydrothermal vents, and to thereby draw conclusions about microbial growth at high temperatures. The phylogenetic analysis of the ribosomal RNA structures of these organisms allow microbiologsts to determine the biochemical makeup of these organisms, and to draw conclusions concerning the evolutionary relationships between life forms.

IDC sells daffodils for cancer research

For 73 years the American Cancer Society has been working to make life better for over 500,000 Americans and their families affected by cancer each year. Cancer Society funds aid such functions as cancer research and treatment, cancer awareness, help for children whose brothers or sisters have cancer, and much more. The Cancer Society relies heavily upon private contributions for its funding, which means that it is up to us to keep these services alive.

The key to the Cancer Society's spring fund drive is its annual daffodil sale. The sale of daffodils was begun by the Canadian Cancer Society in 1954 and was introduced to this country in Western New York in 1970. Since then the sale has spread across the nation. Now the American Cancer Society daffodil sale has come to Hamilton.

Last year sales in the Oneida County area netted over $30,000. This year the goal is $38,000. The Cancer Society hopes to raise $4000 of this from sales at four area colleges (Hamilton, SUNY College of Technology, Utica College, and MVCC).

The IDC is handling the sale here at Hamilton. Flowers will be sold diring lunches and dinners in all dining halls beginning with dinner on Monday, March 17, and ending on Thursday, March 20. Flowers will sell for $.50 apiece or a bunch of 10 for $4.00.

Daffodils were selected for this event since this flower represents the symbol of hope, much the same as does the American Cancer Society. Please help this sale to be a success. Your support in this very worthwhile event will be greatly appreciated.

Paris ponders academic environment

Continued from page 3

jects advice give by the faculty. The question arises as to how to deal with this fraction. Pearle believes that one solution is the possibility of the reinstatement of the distribution requirements. Professor Pearle believes that forcing everybody into this system for the sake of 10 percent would change the atmosphere of the College. He feels that "arguments and discussion, not authoritarianism, is what's supposed to operate. Advising isn't a waste of time. If distribution comes in, dialogue [between faculty and students] will cease." An alternative, Pearle contends, is having a student confront the rejection of a particular course of discipline. As Pearle states, "It's the student's education—they must be responsible for spending their parent's money." Pearle agrees with Rosenfeld and Paris that the goals should be revised, although Pearle personally prefers the ambiguity of the seven goals. "We want students to take a stab at things they don't know. It's a matter of teaching them how to be educated," he states.

Student Opinion Varies

While there seems to be talk among faculty about advising, students also wish to express their opinions on the matter. Laurie Semple '86 states, "It's nice to have someone you can go and talk to in your field. At least there's sone kind of responsibility on their part to help you." Marcus Weathersby '87 feels a bit more skeptical about the advising system. "Advisors should not have the final say," he feels. "They should be there as a consultant. Too many times advisors almost force students to take certain courses." Finally, Paul Cannata '89 views an advisor as "A person you have to go to to get your schedule signed. It's a formality. I think the advisor should be available for advice, but you're the one paying for the education." When asked about the goals of the College, Cannata asked, "What are the seven goals?" Although Cannata admits that he might have forgotten, it is clear that his advisor does not impose the goals upon him and try to make him see their importance.

Rosenfeld states, "I think there will be changes within the present system, changes in the structure of the Board of Advisors. Large scale changes are dependent on large scale changes of the school." She believes that the most immediate concern rests in the sharing of information between faculty and students. Says Rosenfeld: "We must make sure that advisors and students are well-prepared and that students are more receptive to faculty advice."

DePres discusses nuclear war, poetry

by Carol Turano

On Thursday, March 13, Terrence DesPres spoke in the Dwight Lounge on "Teaching Nuclear Awareness in the Humanities." DesPres is a Professor of English at Colgate University and is also a writer and critic. He is concerned about all of the "destructive forces" in the world today, especially the threat posed by nuclear war. His most recent book,*Poetry and Politics,* (which has yet to be published), deals with the union of political issues and poetry, and the effect and importance of this alliance. DesPres is interested in poetry that is written as a response to some political experience, or poetry that simply responds to a political concern, such as the fear of war.

At the opening of the lecture, upon noticing the small size of the audience, DesPres commented, "I feel compelled to do this stuff - that's why I do it." He said that even if there was not one person in the audience, he would speak. DesPres feels acutely aware of the nuclear issue and the extent to which politics determines the state of the world today. He says that living so close to Griffiss Air Force Base has driven home the realization that in the event of a nuclear war, we would be among the first to go. "Life for everyone depends on two nations," he says, and "life on earth is at stake." According to DesPres, "The superpowers have recognized the globe." He has termed the United States and the Soviet Union "the U.S. and U.S.S.R. - mirror images of each other." These two superpowers have involved all of the smaller countries between them in the nuclear war and have pitted these smaller countries against one another: the issue of nuclear war "fosters numerous wars outside the U.S. and U.S.S.R." For this reason, he states, "the nuclear issue touches everyone everywhere. It is a pressing reality."

After admitting that he always used to "loathe science fiction," DesPres consented that he has recently become interested in it and has been thinking about "the hereafter." He sees images of the world in a post-nuclear era and says that one cannot help but imagine what kind of world may exist in the future. While it is good to imagine and explore the possibilities, DesPres states that the imagination can be dangerous in that it can "cast a shadow" on life to dwell so much on death. He says that for him, often "the nuclear issue becomes so pressing that it turns me frpm life," causing him to dismiss or forget other problems and seemingly less important issues. However, he tries to resist doing this, for "no problem counts less than another."

photo/Scott Cramer

DesPres lecture essential for Nuclear understanding, awareness

"Writers want to see the world keep going," DesPres says, and poetry can be an important part of the nuclear age. DesPres knows that poems cannot have a direct impact in political and nuclear decisions, but poems are made up of words and words have a unique power, and a great impact on any aspect of life. DesPres is struck by "the intense degree by which men and women live for and die by words." He feels that it is through words that we become married, and we often fight over spoken words. People are compelled by words; DesPres believes that it is words we use to comfort someone in pain and words we use to pray. DesPres contends that language and words can help us during hard times. For poets and politicians alike, he states, it is words that count. Politicians use words and language as tools; they use words to shape reality. It is DePres' understanding that reality becomes what politicians and leaders say it is. However, poetry is free from this; DesPres says that "the power of poetry is poetry itself." Poetry stands on its own and can escape being pinned down by a political institution, or being affected by a political group. Poetry can be used "to get outside the governing rhetoric of our times and think," DesPres states. Poetry is an authentic language to DesPres, while the language of politicians is phony language. Poetic imagery of tension and violence can have just as much impact on us as actual violence in the world, without being mixed up in and polluted by politics. "A fiercely felt poem discovers the world to us," DesPres says, and it gives us sanity. It is a kind of "nourishment" we need that can prepare us for going out into the world.

DesPres admits that "It won't be poetry that saves the world." Poetry can, however, allow us to be more alert to language and the ways in which language is used falsely. This is why it is essential for poetry to be taught and read, he says. It can help us keep our heads clear and refuse to be helpless about our situation, for poem about war, death, or fear can make us feel compassion and a bonding with others. Says DesPres: "Poetry is not a cure, but it helps."

Sternbach experiences Encuentro

by Lysbeth Achilles

Nancy Sternbach, former Hamilton Spanish Professor and currently a professor at Smith College, returned to campus last Thursday to share her observations and experiences of feminism in Latin America. Specializing in Latin American women writers, Sternbach was invited by La Vanguardia as part of their Latin Awareness Week. The high point of her talk concerned her experience at the third encuentro this past summer in Brazil.

A "response to injustice"

A feminist's perspective

She opened by describing her own feminist background, commenting that, "there isn't a time in my life when I can't remember being a feminist." Feminism, she claims, is "A word so distorted by the press that you are asked, 'Do you know how to boil water? Do you hate children? Hate Men?'," which are "myths we all have to deal with." Sternbach explored the differences between First and Third World feminists, and offered more questions than resolutions to the audience. "How is one classified?" she queried; "Are categories defined by skin color, birthplace, family, etc.? Do racial and ethical associations define us first?" Sternbach hypothesized that Third World feminists in the First World "must adjust themselves to existing circumstances," and are in danger of "being judged by what they might represent rather than who they are." Third World feminists might be defending a cause they agree with, but it is not their own first priority. For example, "how can one have an argument about who cleans the house if there is no house?"

She united the First and Third Worlds by naming feminism a "response to a kind of injustice." Sternbach found a way to voice her indignation through studying Latin American women writers, a little known area in which she concentrates her teaching. As a seasoned First World feminist traveler to Latin America, Sternbach found that she had "to prove [she was not] trying to impose [her] agenda" and also be informed about American foreign policy, if only to convey disagreement. She then turned her talk to the "exuberant, exciting, fulfilling" experience of participating in the encuentro.

Firstly, she defined the encuentro as a "gathering of people who go to express their ideas". She added, an unpublished, word-of-mouth event that was "one of the most esteemed opportunites "for Third World feminists. She explained how many of Brazilian, Peruvian, Venezulean, Mexican, etc. women saved their money to travel to and attend the sixty dollar, four day gathering. Included in the fee were bus fare, meals, rooming accomodations, and luxurious facilities. Fifty to sixty percent of the women were able to go with grants from special groups in their countries, and each of the 850 present were estimated to "represent literally thousands of other women." According to Sternbach, the majority were middle class university-educated professional mothers, but all classes, nationalities (except for Cuba), and ages were represented. She recalled how one Peruvian woman traveled nine days by bus one-way to get there and vowed to do it again in a minute.

The encuentro experience

Many female issues were raised, such as violence, racism, health care, abortion, prostitution, etc. However, Sternbach detailed four points that generated the most discussion and also the most friction in the group. The first, she noted, concerned "political turmoil". She observed that "every woman was dragged into a political statement about what was happening in her own country" and explaining why the next encuentro (1987) could not be held there. Secondly, Sternbach said, the encuentro elaborated upon how the gathering was a "joyous celebration at the reunion of women, that confirmed diversity and networking structuralism." Workshops and presentations were offered to bridge the gap between different cultures. They also discussed at great length how economic differences created a barrier between women in different classes. The fourth major subject of heated discussion involved an unexpected bus load of 23 women faveladas, from shanty towns outside of Rio. Their government had funded the travel expenses, but the women did not have the sixty dollars to enter the fenced in encuentro. A collection was raised that allowed five women in, but the group refused to be separated. Suggestions were argued back and forth, but the organizing committee decided that they should not be allowed in because most of the members had sacrificed a lot to participate. Sternbach felt that the majority of women were against that decision; they feared that governments and especially males would be quick to utilize this evidence as proof of the still young encuentro's disorganized incompetence, feminist racism, and elitism. Some even expressed the opinion that the faveladas incident was some type of ruse by the government to disrupt and negatively brand the encuentro.

A Worthwhile Discussion

Despite these major conflicts, Sternbach described the four days of discussion as a "women's retreat" in which there was much "intimacy and soul sharing." Besides uniting Latin American feminists, the encuentro also aimed at "ways to get rid of imperialist regionalism against feminism. The "dynamic process" of the encuentro reflected Sternbach's own introduction about feminism ending in "no resolutions".

All the attendees took notes, tapes, or slides documenting the experience—as Sternbach impressed, they were "conscious of making history while they were in it." Lack of publicity was the cause of small non-Latin American attendance at this encuentro, but hopefully those interested will get involved in the next 1987 encuentro, which will take place in Mexico. Sternbach, who was ecstatic to be a "privileged observer", shared her own slides after the talk.

Sit In cont.

Continued from page 1

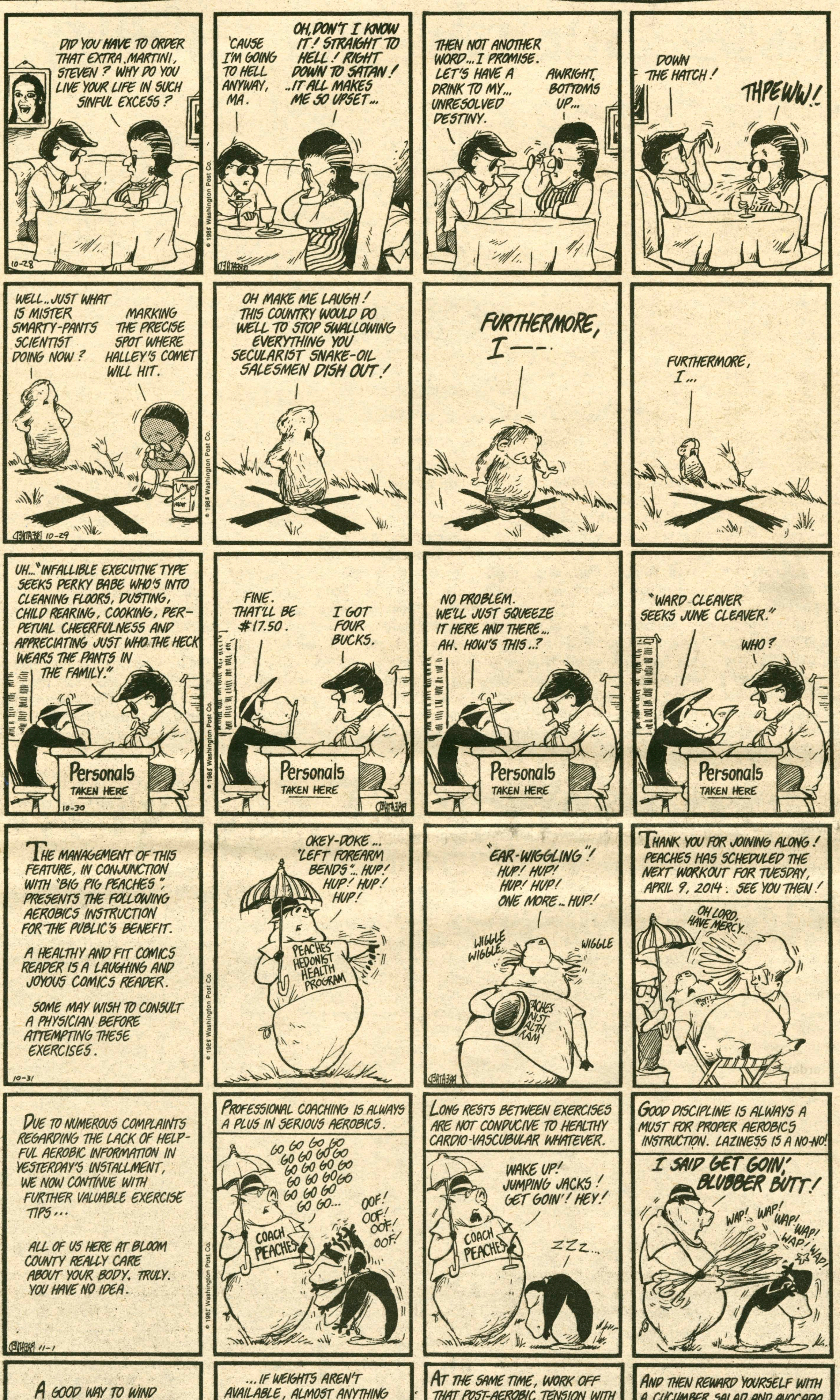
been heard, Maureen Denton, a C and D secretary, believes that the sit-in was "not accomplishing anything... They're only upsetting the little people... We don't make the decisions." She believes that in order to be heard the students would have to get to the Board of Trustees directly. She feels that "This isn't reaching the important people." Joe Anderson, Vice-President in charge of C and D, was not in his office during the sit-in.

The nature of the divestment movement has changed since the Trustees issued their statement. As Bonovich said at an information and planning meeting Monday the tenth, "This is no longer a H.O.P.E.-sponsored movement. It's too big for H.O.P.E." A privately financed organization entitled "Hamiltiltonians for Divestment" has been founded. The future of the movement is, however, uncertain. The shanties will be reconstructed on the lawn in front of ELS—off school property—and more sit-ins are planned.

Another planning meeting will be held in the Dwight Lounge of Bristol Campus Center Sunday night.

Bloom County

These past strips provided while Berke Breathed recovers from an airplane accident.



Personals

Blow Low,
Sorry to hear you're such a big loser. I'm also sorry to hear about your dog. My condolences.
Hester

Sis,
This is just a test, I repeat, a test.
Love you;me

Tito,
Happy Birthday
All we need is a coconut.
Seabreeze

Mom et al—
I refuse to entertain you with any more personals. You'll have to get your info from JG.
Her Highness

Traci, Lisa, Kanchalee—
Have I got a story for you...
The Yenta at Lunch

Kevan,
Thanks for the chocolate chip cookies and visits to The Spec office. I guess you're worth waiting for—sometimes.
M.

TZ,
Hope it's good news.
K.S.

Dorian,
Hope you're feeling better.
Sorry I haven't called.
Monique

Mass Media Suite needs members! Box 362 campus mail

Tokes:
Drop Russian language. Ruin your life.
Spec Editor

Loose-lips
Pretend the water is champagne and sink those ships
—sober librarian

DeD—
'Bout time for a visit, a drink, an ear mutilation?
—the parking lot stop

Animal lover
Pigs, flies, worms, males—just don't dissect the foreigners!
—Bio grad

Choirboy,
Ice cream with strawberries are not as sweet as you!
A rose

Alternative Ending No. 6:
Copper-based Hemoglobin is just as appetizing as iron-based.

Demo—
Do you have any idea of what you mean by that?
Slice

Suite 37,
get some decent movies!!!
Chubble's Chum

Jake,
No more post wings...promise!
The Spicy Vixen

Dan P,
Sorry the Unemployment Club is missing. Next time...
Amy

Doone-woman
Is your refrigerator or you mouth running?
—an ungullible non-racist sophomore.

President Carovano:
Don't let O'Leary make the rules—Free the dogs!
Canine Sympathizers

SM
Thanks for being my friend.
UP

Kris, Kerry, and Debbie:
my excellent birds. Have a sparkling workshop and thank you.
Much Love, Vanessa

It was a large room, full of people, all kinds. What is behind that curtain? Good Luck to Susan, Emily, Karen, Mary, Debbie, Heather, and Jeannie-bob.
VJP

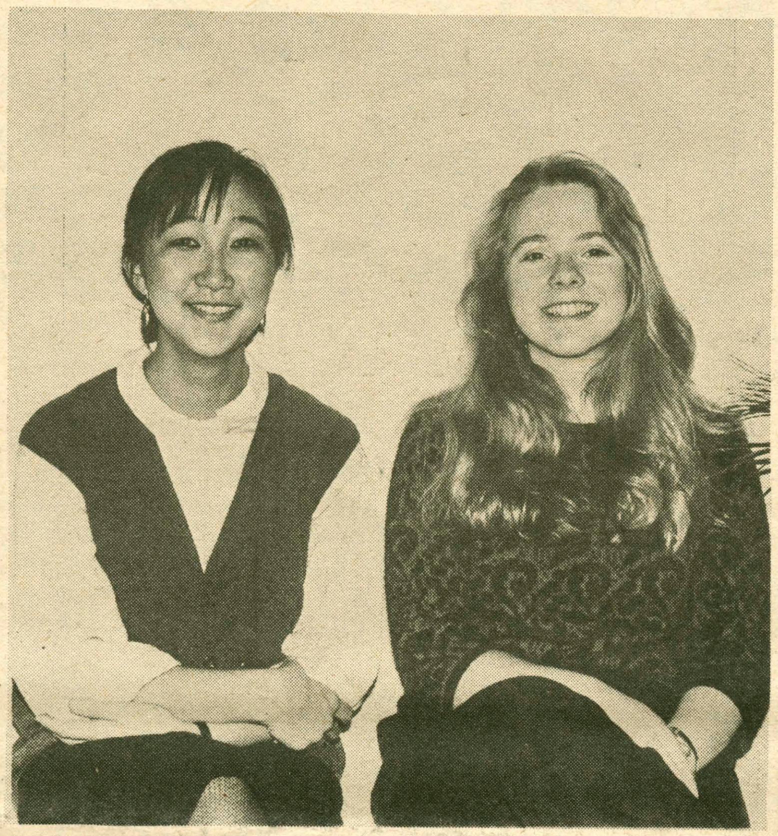
You said it was a banana, but we *know* it ain't!

Lee and Page join musical forces

by A. C. Rothenberg

Seniors Sarah Lee and Elaine Page will give a joint music recital at 8 p.m. in the Hamilton College Chapel. The concert program combines two solo performances with Lee on piano and Page on flute. Though neither Lee nor Page will receive credit for this performance because they are not music majors or minors, they both felt a need to give a final performance before graduation.

Lee, who has studied piano since second grade, will perform Bach Prelude and Fugue in G Major, Chopin Ballad number 1 in G Minor, Rave 1 Jeux d'eau, and Suite de Danzas Criollas-Ginastera. She chose to give a senior recital because "she loves performing and enjoys preparing for the recital." She adds that this is probably her "last chance" to give a public performance which is an opportunity she does not want to miss. Lee says she will continue to play piano "for herself" but "the intense study and preparation is over after this year—which is very sad."



Sarah Lee and Elaine Page will give their senior recitals tonight at 8:00 p.m. in the Chapel. photo/John Lucas

In addition to playing in a number of student concerts during her past four years at Hamilton, Lee performed with her high school and local orchestras and participated in her high school marching band—though not necessarily by choice. In order to play with the school orchestra, she had to march with the band and because she could not play any of the band instruments, she "attempted the cymbals or faked trumpet."

Like many young musicians, Lee had dreamed of becoming a concert pianist, but now feels that "it is such a dream, such an impossiblity." Her future plans include a year of work after graduation and then graduate study in the business field.

Page, who began her flute studies in an elementary school program in fifth grade, will perform Bach Sonata number 1 in B minor with harpiscord and Poulene Santa Frances for flute and piano. She will be joined by Hamilton accompaniast, Sona Larzelere on harpiscord and piano. Page says she decided to give a recital "because it was always something (she) wanted to do. "Even though the concert "is a lot more work than (she) thought, (she) is happy about doing it."

Page, an English major and math minor, finds that her music interest has grown while at Hamilton and says that she "was never really serious until last year." She explains that her "exposure to more classical music in an intellectual college atmosphere" and participation in the Hamilton College Orchestra are reasons behind her growing interest in music.

Page performed in a student concert at Hamilton and on March 9th gave her first "community performance" at a church in Utica. She performed Bach Sonata number 1 in B minor with harpiscord, which she will perform tonight, and was accompanied by Sona Larzlere.

Like Lee, Page's dream would be "to perform with a major symphony orchestra—like the New York Philharmonic." Although she has begun to more seriously consider a career in music, "that is something which (she) will evaluate step by step." Immediately follow-

Continued on page 9

Too real: Progressive alternatives

by David DeSantis

Due in part to growing unrest on the Hamilton campus over lack of viable social alternatives, sophomores Tim Perrell and Christopher Smith have taken it upon themselves to provide the community with a new entity to bring bands to the campus. The two-man organization is called Too Real Productions and activity is already underway.

The duo formed the organization in January to combat what Perrell called, "a lack of alternative music on campus." Smith stressed that the organization is only a subdivision of the Program Board. "We got the idea in January and it was afterwards that DaveKoehler(Chairman of the Program Board) offered us seats on the Board," he said. Perrell noted that, "We're independent in the sense that Christopher and I do all the planning and organizing ourselves. We still rely on the Program Board for funding and we really appreciate their support." Although the Program Board will continue to serve the separate function of bringing entertainment to the campus, Too Real will provide added opportunities to book musical groups. Perrell is in charge of dealing with the bands and booking agents,and Smith handles concert organization and publicity. "We work together on choosing the bands," Perrell said. Both Smith and Perrell are DJs on WHCL and use listener reaction as a function in the choice of bands. Although the bands may be obscure to some, Smith said, "We pick bands that we like, that we think will go over well on campus and that are on the verge of national recognition."

The organization's first concert is already in the final stages. The concert, planned for Saturday, March 15, will feature the Lyres and O Positive.

Both bands are underground groups from Boston and have toured as well as recorded albums. "Although they're not widely known in America, both bands have extensive followings inEurope, and they receive heavy college radio play," Perrell explained.

According to Smith and Perrell, the Lyres have an impressive reputation in both Europe and America. They have cut a few records, and their second LP is in the works. "They are progressive and the critics love them," quipped Perrell.

O Positive also enjoys growing success. This is the band's second trip to the Hamilton campus and since the fall, when they were last here, the price for their appearance has tripled. Smith explained that O Positive offered to play for the same price they charged at their fall appearance because, "They had fun playing here. They really enjoyed themselves."

Smith and Perrell were skeptical about claims that progressive bands wouldn't be popular on the Hamilton campus. Perrell said, "We saw this same situation when REM and English Beat came to Hamilton. A few people had heard of English Beat and nobody knew REM. Look at REM today."

The Lyres: The hit of Too Real's first production will appear Saturday night. photo/Michael Jones

While nobody is willing to predict the same success for the Lyres and O Positive, the duo was confident

Saturday's concert will be held in McEwen Dining Hall, but both men noted that if the concert is successful, they will try to schedule the next one in a larger building such as Commons. The pair stressed the need for a student center with adequate concert space for bands such as these.

In addition to the Program Board, the concert is being additionally sponsored by the IDC and Roma's Pizzaria. The additional sponsors were sought in hopes that spreading out the costs would make it possible to offer the Hamilton community more concerts per year.

Too Real already has a tentative date for a second concert this semester. The May 3 concert will be held in Commons or outside if support is evident after the first show. Although a final choice of bands has not been made, Perrell said that possible choices consisted of Fishbone, Guadal Canal Diary, The Meat Puppets, the Fleshtones, and the dBs. "Either Christopher or I or both of us have seen these bands. Their music might not appeal to everyone, but they're fun in concert and people will be able to dance," Perrell explained.

Neither Perrell nor Smith would comment on next year's events or the possibility of becoming an independent organization. As Perrell put it, "We're taking it show by show."

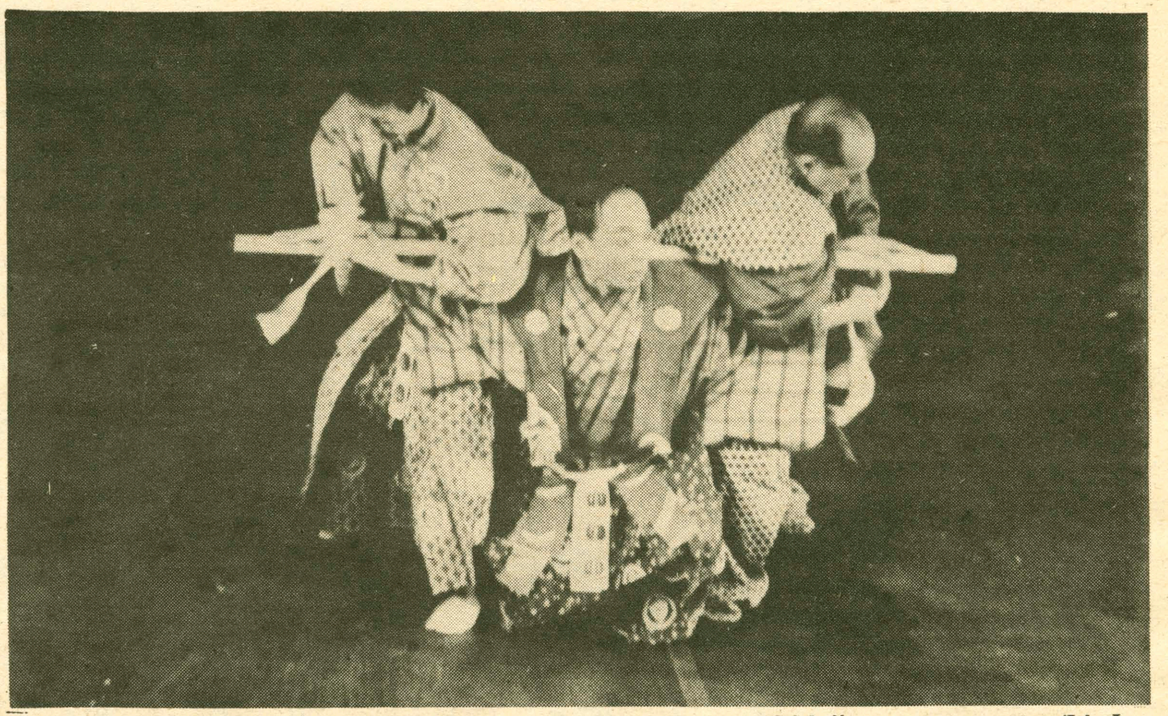
Japanese group perform Kyogen and Beckett

by David Lloyd Warner and Matthew W. Woods

On Monday, March 10th, the Hamilton College community was given the opportunity to experience an art form rarely available to this country or the West. The travelling troupe of the NOHO Theatre Group of Japan, who are currently on a tour of various cities in the United States and Canada, visited Minor Theatre to present an evening's program of traditional kyogen theatre pieces and a contemporary Western mime, Samuel Beckett's *Act Without Words II*, incorporating kyogen techniques.

The kyogen style of theatre originated in 15th-century Japan as a less sophisticated and refined cousin of the renowned classic and stylized tradition of Japanese theatre known as noh. The kyogen style was initally intended as a type of bumbling "comic relief" provided at intervals during the more elegant noh performances. Typically, kyogen performances employ farcical or satirical depictions of rural peasants, farmers, property owners, and servants. However, as was evidenced by the two kyogen pieces performed Monday night, the kyogen style is hardly crude or vulgar, nor does it ever engage in the reckless physicality of modern "slap-stick." Like all Japanese theatre, kyogen requires a very strict discipline of movement, sound, and expression. Since the kyogen style requires that props and stage-pieces be used sparingly, and that such pieces should be more suggestive than realistic, the focus of kyogen is entirely on the actors, and thus their actions must be clear and succinct. This discipline extends beyond the performance: even the costumes are painstakingly folded in a specific manner before and after each show. Beginning performers in kyogen are apprenticed under the scrutiny of a "master," who literally guides his students through a play, step-by-step, until they can duplicate every movement and sound exactly as the master decrees. Thus, apprentices must train for several years before they are allowed to perform on stage. This method of training is a bit foreign in Western theatre, but one is impressed by the stage dynamics produced by such dedication.

Apart from revitalizing the traditional kyogen theatre, the central mission of the NOHO Theatre Group of Japan has been to explore the combination of kyogen with Western theatre. The name NOHO represents the conjunction of the words "noh" and "ho," the latter being the Japanese label referring to the Western theatre. The company was formed by kyogen master Akira Shigeyama and American director Jonah Saiz, a graduate of Haverford College and N.Y.U., who worked for a community theatre in London before moving to Japan in 1978. Akira Shigeyama represents the 13th generation of the Shigeyama family kyogen actors. His grandfather, Sensaku, aged 91, still takes part in kyogen performances, and is described as "a national treasure." Akira, age 33, is joined on the current North American tour by his father, Sennojo Shigeyama, who made his debut in kyogen theatre at age 3, and by Yasushi Maruishi. The trio are all among the premiere kyogen actors alive today. The Shigeyama family is noted as being especially popular with today's young people in Japan.



NOHO Theatre Group of Japan perform the Kyogen entitled "Tied to a Stick." photo/John Lucas

The evening began with "Tied to a Stick," a traditional kyogen farce which tells the story of a distrustful Master who, when he must leave his home, ties his two gullible servants up to prevent them from getting at his saki. Another traditional piece ended the evening. In this story, a melon farmer disguises himself as a scarecrow so that he may capture the thief who has stolen his melons.

The visit by NOHO to Hamilton College was initially scheduled to include both a workshop for students and faculty interested in learning the basic elements of the kyogen stage and techniques, as well as the evening's performance. Unfortunately, the troupe was caught early Monday morning in New York City traffic, and were unable to make the train for Utica, so the afternoon workshop was cancelled. The performers did not arrive at Hamilton much before they were due on stage. In tribute to the actors' disciplined training, the trio were able and willing to perform flawlessly, despite having not eaten since early in the day. Since the actors regretted having to cancel the workshop, they graciously amended the evening performance to include the slideshow that would have been a part of the workshop, and two traditional kyogen pieces instead of one. The audience was treated to a captivating review of artistic virtuosity, beauty, and expression.

Three colors

by Christopher M. Smith

A debut album, in many cases, spits out the blood and guts of a band's past, their present motivations, and ability. Three Colors accounts for all three of these aspects with the release of their first pressing after saturating the Boston club scene with their music over the past few years. Only six songs attempt to sway fans other than their own to their original, unthreatening, and well thought out music.

Up front, Three Colors have incorporated a definite viewpoint in each of their songs from where one can both understand as well as enjoy the seemingly oversimplified lyrics and music; from the *One Big Tree* that's *"hangin'* over me" to the *Curious One* to the "*Red Room* where everything's red," they have created something puzzling, if not zany, to fascinate the listener. Today, too many bands have sought out the divine secret in order to find the key to the magical forest where hit songs are written; Three Colors does not search for songs to fill their album or music to fill their songs. Given, most of these songs will not become hits around the world (or around the campus for that matter) but most of them surpass many top 40 hits in all relevant categories.

The band uses the usual rock and roll instruments, but goes beyond the norm in keeping a saxophone an integral part of five of the six songs. This combination of instruments gives the band their catchy quality because the lyrics of the songs themselves are, for the most part, weak in content and survive on repetition and the welcome idea of a varying number of contributing vocalists within a song. The vocals bring back thoughts of Joe Jackson's Look Sharp album mixed with the newer and more polished Northern Pikes adolescent soul—a pleasant combination. Putting together the weak lyrics and the fine vocals, one would tend to think that the music would be some mix of jungle drums and Wurlitzer organs . . . not so; the core of the album suggests originality, fun, and attention to detail. The music is razor sharp when it comes to the transitions between Chris Harford's or Hub Moore's witty lines and the choruses. Additionally, in removing the vocals, we find melodies which do not fit the guidelines of today's artists succeeding artists.

The debut by Three Colors will probably not take them to the height that, say, R.E.M. achieved with theirs, but it should earn them a place beside Guadalcanal Diary, O Positive, and the rest of the United States' progressive bands of tomorrow. Let's see where they go from here.

Actually, we can see where they go when the group appears at Hamilton College on April 5th.

On frats and movies

AND NOW FOR SOMETHING COMPLETELY DIFFERENT
Directed by Ian McNaughton, Starring Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin

by James Keepnews

Following in what is developing into a healthy tradition, let us begin this review with a topic wholly divorced from our film in question: this week — the issue of fraternities. Not being in on, your reviewer is, if he may say so, in a somewhat priviledged position of impartiality. And, he notes that, to a greater or lesser extent, the pro-fraternity position has hitherto relied exclusively on, and perhaps has *even exhausted* the argument concerning a fraternity's *social* contributions to campus life. These contributions are considerable; these contributions are estimable. Yet, never has a discussion on these institutions crucial role in the on-going cultural enrichment of student lives been taken up. Fie, fie!! Fie on this outrageous delinquency! Have we all become victims of some enfeebling anterograde shock attributable to an excess of semi-formals? How many times? *How many times* have we all "been party" to that perilous intermingling of *epistime* and Bacchus: the "around-the-world" (these gentlemen have never been for want of devastating paronomasia, as we all know, and know *well*)? The familiar tableau unfolds immediately upon arrival: in one room, a brother flaunts an intellectual/calisthenic versatility by holding court to an unruly mob of adherents to an anomie interpretation of post-industrial humanity, whilst pouring out Alabama Slammers with nary a drop spilled; and in the deeper recesses of the frat, a cabal has gathered to sit entranced, as another brother expounds on "the void", assuring all and sundry that a deeper understanding of this anti-phenomenon is easily achieved by the ingestion of a punch consisting of grain alcohol, Formby's Wood Finish, and banana slices. Yea, verily, dear reader: such "sartorial" splendors are not like ly to be found anywhere else this side of the Tigris-Euphrates. In every Superlative way, these boys know how to party.

In a less intense, but no less substantial way, we have the D-Phi Film Society, through whose kind offices our cultural awareness is the better for the presentation of the finest film entertainment money can buy. Their offering this weekend is the first Monty Python film, *And Now For Something Completely Different*. . . .

This film is made up of skits originally shown on their acclaimed television series, *Monty Python's Flying Circus*. These skits are drenched in the style which has made their fans legion: inversions on bourgeois customs and thematic juxtapositions that are, as they wryly admit in this film, just silly. This silliness is one reason for certain people's aversion to the troupe; to be sure, the Python's humor is (or, at least, before their impact, was) very unique. Having gangs of old women terrorize healthy young men, causing head-banging bikers to lament, "It ain't safe to walk the streets!" is a gag which will either evince laughter, mute ambivalence or even offense. Their social commentary is sublimated to their brand of mirth, if you don't think it's funny, nothing they do will be of any interest.

The problem with this film lies in it's lack of small-screen ambiance. The skits, which many will may be already familiar with, are hyped up with more lavish sets and needless camera pans. Python-on-film requires a major theme for each actor's art to fully emerge; remember, the only other Python motion picture with which skits were the bulk of the film dealt with *The Meaning of Life*. Their mannered approach becomes too mannered for the movie screen, in sketches which, in their televised incarnation, had the spontaneity of an audience (or a laugh track) and weekly production schedules. Of course, their comedy is compositional, as opposed to improvisational; one imagines their scripts would be an enjoyable reading as their execution is for watching. Yet, a great deal of the fun of these often brilliant sketches is lost in the transcription. However, if you have never seen the original skits, or want to see as many as possible in one sitting, or, indeed, wish to see some of Terry Gilliam's inventive animation, nowhere else seen, see ***And Now For Something Completely Different.***

Performance Artist bares all

by Peter Millard

On the evenings of March 6 and 7, the college community was visited by accomplished artist-performer Carolee Schneemann. On Thursday night, the artist gave a lecture entitled, "Is there a Feminist Erotic Iconography?", followed the next evening by a new performance called "Fresh Blood". Although the attendance at the lecture was meek, the Coffeehouse was packed for the Friday night performance. Schneemann was sponsored by the Program Board and the Student Arts League.

Schneemann, an influential artist for the last twenty years, became known in the early 1960's as the first visual artist to choreograph environmental performances for the Judson Theatre. Later she became involved in "Happenings" and "Body Art" before developing her own form called "Kinetic Theatre". Her early film "Fuses" remains a cornerstone of feminist expression. Schneemann has been represented in shows at the Whitney Museum in New York City. Last year she was a visiting artist at UCLA while her art was part of an exhibit called "Movement and Mechanization in Recent Sculpture" at the Phillip Morris.

Carolee Shneeman gave a performance art production last Friday in the Coffeehouse—she left the snake at home. Shades of Richard Avedon...

Schneemann's art combines painting, moving and mechanized sculpture, film, body movement, and combinations of all the above. Known for her unconventional works, she did not let her Hamilton audience down. Both the lecture and the performance were intriguing and challenging to any preconception of what art, or eroticism, might be.

In her lecture, Schneemann stated that the purpose of her art was "to dismantle the tradition of erotic imagery that we inherit" in American society. She, as a feminist, is particularly interested, in negative images of female eroticism depicted in the art and iconography of modern western civilization and the resulting "masculinizing of culture" which has created a "misbalance" between the two genders.

Her artistic method of "dismantling" the negative female images in art and culture became an archeological research into recurring themes, images, and subject matter in erotic art of primary cultures; the iconography of female eroticism in primitive culture and ancient culture. By studying ancient erotic archetypes, especially primitive phallic and vulvic images, the artist was and is able to recreate the same forms, or echoes of the same forms, in her photography and performance. Because she and her lover are often the subjects of her erotic art, the artist has an emotional understanding of the forms that are captured on film.

Throughout the lecture Schneemann presented slides of ancient objects juxtaposed with slides of her own body art. By the end of the lecture, the audience began to recognize the reoccurring physical forms and facial expressions in both her art and the primitive carvings and sculptures. She showed slides from "Fuses" and of her earlier paintings of nudes.

Because the artist and her partner appear nude on the slides, having sex in various positions and from varying camera angles and perspectives, some might consider the content pornographic. Schneemann made a clear distincntion between her art and pornography saying that eroticism involves "consent, pleasure, spontaneity, ecstasy, and a chorence between the body and self" while pornography is "dominance, coldness, abstraction, and power." In short that pornography is "dead sex" while eroticism is "sensual sex." If all this seems a little far-fetched to you, you are not alone.

In the question and answer session after the lecture Schneemann defended her art against criticisms from the audience. One person asked why the images of her lover during orgasm were so fierce looking. She responded that, aside from the fact that one's eyes tend to be closed during orgasm, our culture has candy coated sex and distorted or suppressed the "animalistic" aspects of sexual interaction that the primary cultures she has studied depict so clearly. She also discussed the reoccurring image of the serpent, which she claimed was not originally phallic but associated with the female gender. She closed the lecture by avoiding to define eroticism specifically while reiterating the existence of a pre-western feminist iconography.

Friday night Schneemann presented a performance of a new piece called "Fresh Blood." On the floor of the coffeehouse there was a rectangular white platform, about ten feet long, four feet high, and four feet in width. On top of the box was an umbrella. Behind the box was a projection screen. The performance was accompanied by a soundtrack of the artist's voice talking in phrases and sentences. Schneemann's movements on top of the box reacted to and illustrated what the soundtrack was playing, while casting a shadow on the projection screen. If this doesn't make sense to you, again, you are not alone.

The performance, which lasted roughly an hour, was divided into two parts by a brief period of darkened silence. Sonia Williams '89, assisted Schneemann in the second part of the performance, playing the roles of Gramma Edna, a nurse, and a Western Union messanger. Slides of the artist, her work, primitive sculptures, and words or phrases flashed continually, sometimes repeating, during the entire performance.

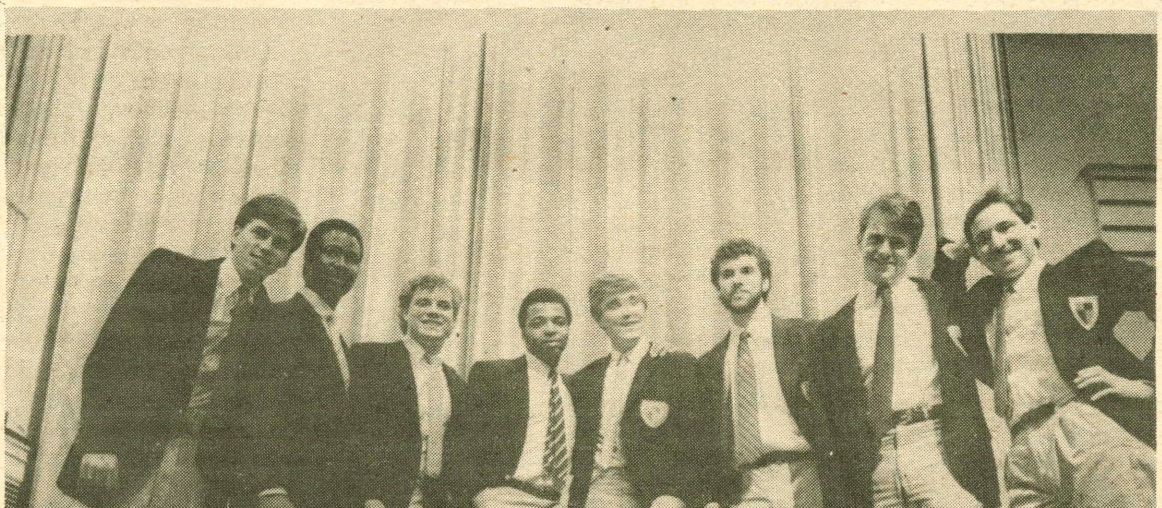
The umbrella (remember the umbrella), the audience discovers, is a "dream object," which recurs frequently in the artists subconscious. The first part of the show consisted of the artist's "manipulation of the dream symbol" with words and gestures, sometimes sexually graphic, sometimes abstracted. The umbrella begins as a phallic symbol, but evolves in the artist's understanding to become an image which incorporates both phallic and vulvic images.

In the second half of the performance, Schneemann took out a microphone and some cards to read and began to speak herself instead of the recording. She spoke a disjointed *gestalt* of monologue, covering blood, genitals, sex, and of "dismantling analytic authoritarian hierarchies which male culture has projected on women". The show ended with Williams and Schneemann doing a duet on the platform. Aside from a cloud of throat irritating powder, the performance was engaging, if not particularly comprehensible.

Due to the highly charged topic of Schneemann's art-performance, eroticism, the audience seemed a little shocked in the beginning and irritated in the end. Reactions after the performance were varied. Some people said it made a lot of sense. Some people did not know what to say. And some people thought it not worth the time spent.

The people who had been to the lecture the night before got more out of the performance because they had already been exposed to the artist's imagery and the impulse that motivates her. If her purpose was to dismantle negative female erotic imagery she was successful, if only for the time of the performance. The female images in "Fresh Blood" were not conventional in any sense, although approaching soft core porn occasionally.

In the beginning of her lecture on Thursday Schneemann said she wanted to expose "cultural lies" which typecaste female sexuality as "infantile eroticism". She spoke of "inverting history" by despelling the "inhereted lexicon of sexual imagery". Through her art-performance, the artist expresses these thoughts and feelings, but due to the subjective nature of the topic, there is perhaps too much room for interpretation.



The Buffers relax after an outstanding performance last Friday night in the Hamilton College Chapel. They were joined by the Yellow Jackets from the University of Rochester. photo/Robert Mout

Senior music

Continued from page 7

ing graduation, Page hopes to spend the summer teaching English and math at the Northfield Mount Herman Summer School. She has applied for a position as a teaching fellowship assistant at the school which would give her the opportunity to create a teaching proposal related to music.

Page is currently researching the connection between music and English literature and has discovered "how intricate music can be." She feels that there is a "a superior new art form" emerging which combines the "best qualities of art and music together," which she hopes to study further in the future.

Due to her increased interest in music, Page is somewhat critical of Hamilton's Music Department. She said that students "couldn't get a strong enough music background" at Hamilton in part because of the limited variety of music classes offered, but more importantly because "of a lack of music history courses—especially in medieval music." Page feels that "a strong basis in music history is really important" to any musician.

Lee, however, finds that Hamilton's music program "is very fine." Since she uses music as "a form of relaxation," she says that "there is something about performing at a music school which is much too intense and then (she) wouldn't have enjoyed piano as much." "What is so wonderful" Lee said, "is that non-majors can perform as much as music majors, and that (she) doubt(s) that would happen at a musical school."

Doonesbury

Personals

KML—
Some of us are more equal than others.

Some day, somewhere, someone may approach you with the concept of bourbon-and-life. Please exercise extreme caution.

Bobert—
I slept with my Glo-Baby, will it still respect me?

Joey—
I like the haircut but—Why so short?
—someone who liked it better when it hung in your eyes

MPB,
Dreams are wonderful when they come true. Aren't they? Thanks for being the only one I can be difficult with. Y.K.
A Block of Salt.

Mary—
Sorry, but the mail was a day late. Howzabout same time, same place, next week?
—P

T.M. or U.M.B.F.
How about a Barry Manilow revival tonight?
—The Writers' Cafe

Craiger—Take care of yourself. Remember, soon you'll be home for that vacation 'down South.''
Ms. Personable

Let It Be Known,
Missy and Jen do not date only ''nice boys.''

Bink Bear: Be careful on the ice! You're too rare a breed.
—Devyshky

Mr. Where am I from?: I don't know, but you look rather refined on the courts.

Beast,
So maybe we try again?

Wally: You ARE dancing this weekend!

Banana man—
You're an apolitical wimp
—your fan club

Boozer:
Get well soon! If you need us, CALL!
Mooner and Cuds

Pizza Box,
Hello. You done good—now get some sleep!!!
love,
Milk Breath

Chunk and BAW
What's up? Come visit.
The other CCC

''Roommate,''
Use more toothpaste!
Love,
North 412

Squash-fag.
Your hair smells marvelous!
Mousse

Teddy bear,
If you are who I think you are, Boo boo can't come out to play, he's getting drunk.
YOGJ

Bed for rent
—occupant gone NORTH x0303

Tima, I'm gonna bite your head off!!

Strawberries and ice cream, so different—and yet so good together.
Suite 33

Beware the full mooon—I've been bitten and I want your blood!
Vampire

Dr. J.—
Thanks for the pasta, the music, and your time. Think of me next time you need to change strings
—Hyde

J.P.
BAA!!
A.R.

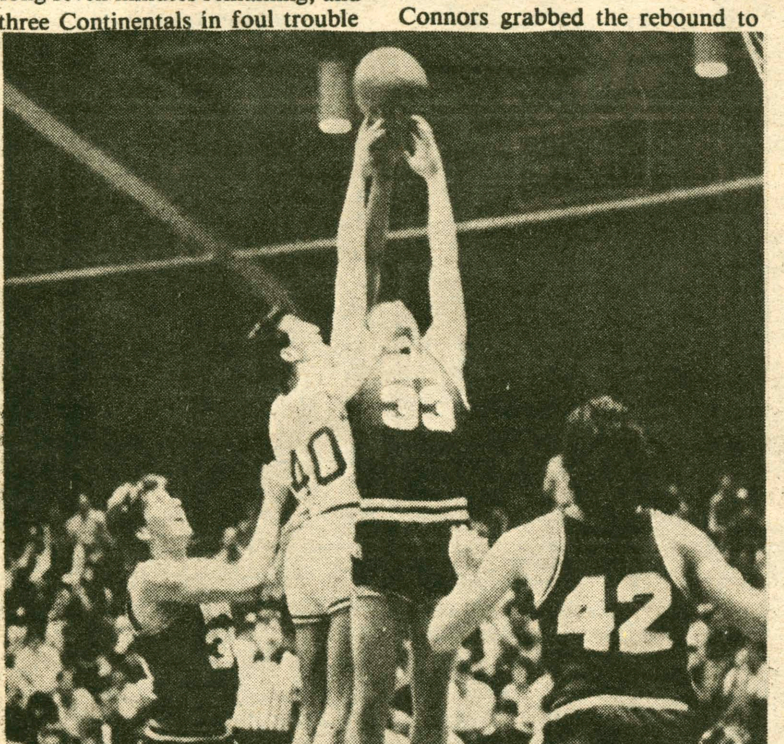
Continentals edge Binghamton 87-85 to cop ECAC championship

Continued from page 1

seventh basket. The Colonials battled back to tie it at 33, before Bud Pellecchia got hot. He scored six points in the last five minutes of the first half to give Hamilton a 47-42 edge as the squads went to the locker room. Cavanaugh led the way with 14 points, while Izzy Perez had 10 and Torgalski chipped in 8.

The Continentals were fired up for the start of the second half. They scored 13 points in the first few minutes to push the lead to 14 (60-46). They made 8 of the first 9 shots as Perez and Bill Geitner held the hot hands (three buckets apiece). Binghamton refused to buckle, though, as they cut their deficit to six (64-58). The fans began to envision a repeat of last year's nightmare, but after a timeout the Continentals regained a considerable advantage before the midway point of the half (74-62). But the scrappy Colonials would not die, as Mark Jones and Barry "Whoopie" Goldberg continually nailed their shots, to close the gap to fire. The scoreboard read Hamilton 78, Binghamton 73, a long seven minutes remaining, and three Continentals in foul trouble (Cavanaugh, Pellecchia, and Geitner with four a piece). The two guys who had been doing it all year for the Continentals, Izzy Perez and John Cavanaugh, came through in the clutch. A Perez jumper and a classic Cav slam (he converted the free throw to complete a three-point play) made it 85-75 with three minutes left.

Binghamton was forced to resort to fouling intentionally. The strategy worked as the Continentals could not put the game away at the line. They missed five of six shots from the charity stripe. The score was 86-80 with one minute remaining when Cavanaugh fouled out (Pellecchia had already done so). The fans applauded nervously as he walked off the court. With 26 seconds left on the clock, the gap had been narrowed to three, 86-83. An unlikely hero was about to emerge. Terry Connors, playing in place of Cavanaugh, hit a free throw. Binhamton responded with a basket to cut it to two, 87-85. Bill Geitner was at the line with just seconds remaining, needing just one to ice the victory. He did not make the front end of a one-and-one, but Connors grabbed the rebound to seal the Championship for Hamilton.

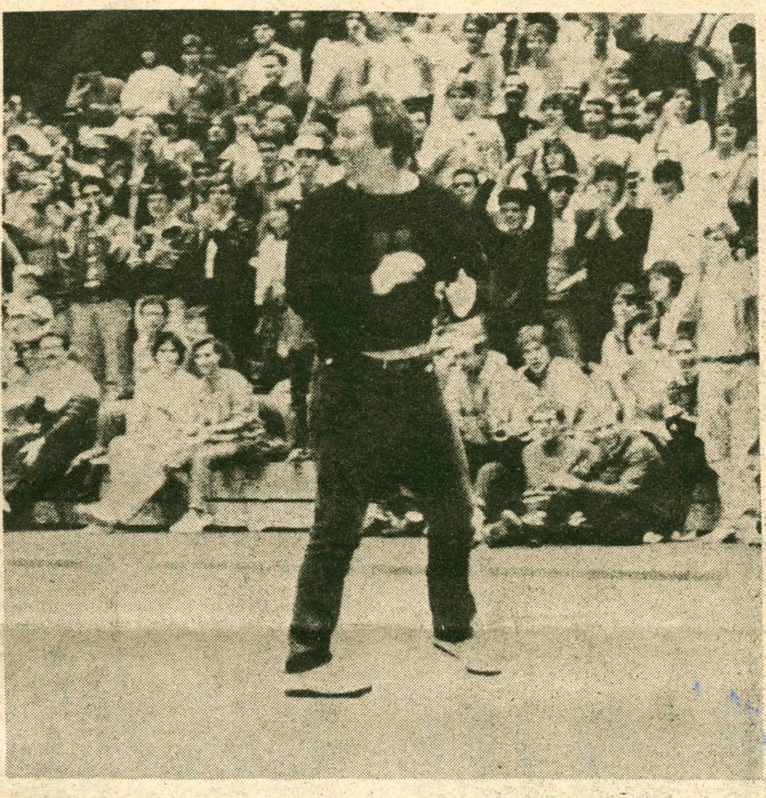


Senior co-captain Izzy Perez fights for a rebound. photo/John Lucas

Perez finished the game with 21 points and 14 rebounds, which was good enough to win him the ECAC Tournament's Most Valuable Player award. Cavanaugh (21 points and 8 rebounds), Geitner (15 points and 11 assists), and Torgalski (12 points and 8 assists) were named to the All-Tournament team along with Binghamton's Mark Jones and Barry Goldberg (26 and 23 points versus Hamilton respectively).

The team ended the season with a 20-7 record and won the ECAC tournament, so there was little surprise when the team members wholeheartedly agreed that the season was a success. Senior co-captain Mike McGann felt that, "we showed that hard work pays off—both individually and as a team. It was a lot of fun, at least for me personally, because I was able to have more of an impact." Bud Pellecchia was impressed with the season the team had; "winning 20 games was a big accomplishment for us, especially considering our schedule, which was one of the toughest in all of Division III." Bill Geitner felt that "the season had its ups and downs, but overall I'm sure it can be classified a success. At least we ended it on a high note." Although he received little or no acclaim for his fine play during the regular season, he was named to the All-Tournament Team because he also turned it on offensively. On his hot shooting, "I had to bust it (my jumper) out at the end of the year. It was nice to make the All-Tourney team." John Cavanaugh, a player who has received his fair share of individual awards, commented on the unsung hero, "Will just doesn't play the glory position. The most important thing for me was that Will broke the assist record—every time he passes to me, I shoot so he can get more. He'll put it out of reach next season." On the season, Cavanaugh had no complaints but was still disappointed that his class (the junior basketball players) could not win the ECAC in each of their four years.

What is in store for next season? McGann felt that next year's team will learn a lot from this season: "All the ups and downs were worth the two years of experience." Perez, the other senior co-captain, had this to say of his teammates: "Cav, Billy, and Ronnie had great tournaments—they deserved to make the All-Tourney team. They'll all have great seasons next year. So will Buddy, if he's healthy."



Matt "Mort" Hulbert brings the Hamilton crowd to its feet with his innovative cheering style. photo/John Lucas

Hoop du jour: In Saturday's game, Geitner, already Hamilton's career leader in assists, established a new school mark for assists in a single-season. His 239 this year (8.9 per game) surpasses Bob Malaby's record of 235 set in 1978...Perez finished his careeer with 1277 points, eighth on the Continental all-time scoring list. He scored 583 points this year, which ranks third in Hamilton history behind Cedric Oliver's 683 (1978-79) and 609 (1977-78)...Also making the record books was John Cavanaugh, who upped his career blocked shots total to 181, easily a Hamilton record. Cavanaugh finished the season with 354 rebounds (13.1 per game), the second most in a single-season by a Continental (Oliver had 367 in 1976-77). With one season remaining, he has 1202 points (tenth on the all-time list) and 757 rebounds...Hamilton also established a team record this season, shooting an incredible 52.6 percent from the floor, shattering last year's mark of 51.2 percent...In terms of accuracy, Bud Pellecchia was the man. For players who took at least 100 shots from the floor, Buddy led in shooting percentage with 59.1 percent (91 of 154). Perez was just behind with 58.6 percent. Similarly, Buddy led the squad with an 85.9 percent shooting percentage at the line, which was much better than anyone else on the team...Cavanaugh, an ECAC All-Star, is a candidate for All-America honors. He made 56.3 percent of his shots from the floor and 75.2 percent from the line, for 19.4 p.p.g. He also averaged 13.1 r.p.g., blocked 60 shots, and had 65 assits...Torgalski was just named ECAC Rookie of the Year. He averaged 11.5 p.p.g. and about 5 assists per game, yet his play went beyond those stats. His long-range jumpers often came at critical points in games, and had the effect of demoralizing opponents and awakening the fans.

Testa Call Of the Week: It has to go to Izzy Perez. For the tournament, he scored 67 points and had over 30 rebounds, consistent with his season averages of 21.6 p.p.g. and 10.2 r.p.g. In his last game, Perez displayed some ferocious rebounding, playing like a true big man, and was there in the clutch final minutes. It is a crime that Izzy is not being considered for All-American honors. In addition to his scoring and rebounding, both of which would have been considerably higher were it not for John Cavanaugh, Izzy led the team in steals with 47, was third in blocks with 21, and was third in assists with 70. He is the same type of player as was Ronnie Evans, who graduated in 1983. Izzy is a great multi-dimensional player whose only goals are team-oriented. When asked if there was anything he wanted that he did not get, Perez replied, "Yeah, I'd like to play Potsdam anywhere—on a neutral court. We could beat them." I think you could too, Iz.

Sportlight: Martha Perkins

by Paul Mickel

When Martha Perkins crossed the finish line first two weeks ago in the 5000 meter run at the Women's State Indoor Track Championships at Fredonia, she accomplished more than winning a medal and standing on the victor's platform. Her success at Fredonia represented the reemergence of one of Hamilton's greatest distance runners.

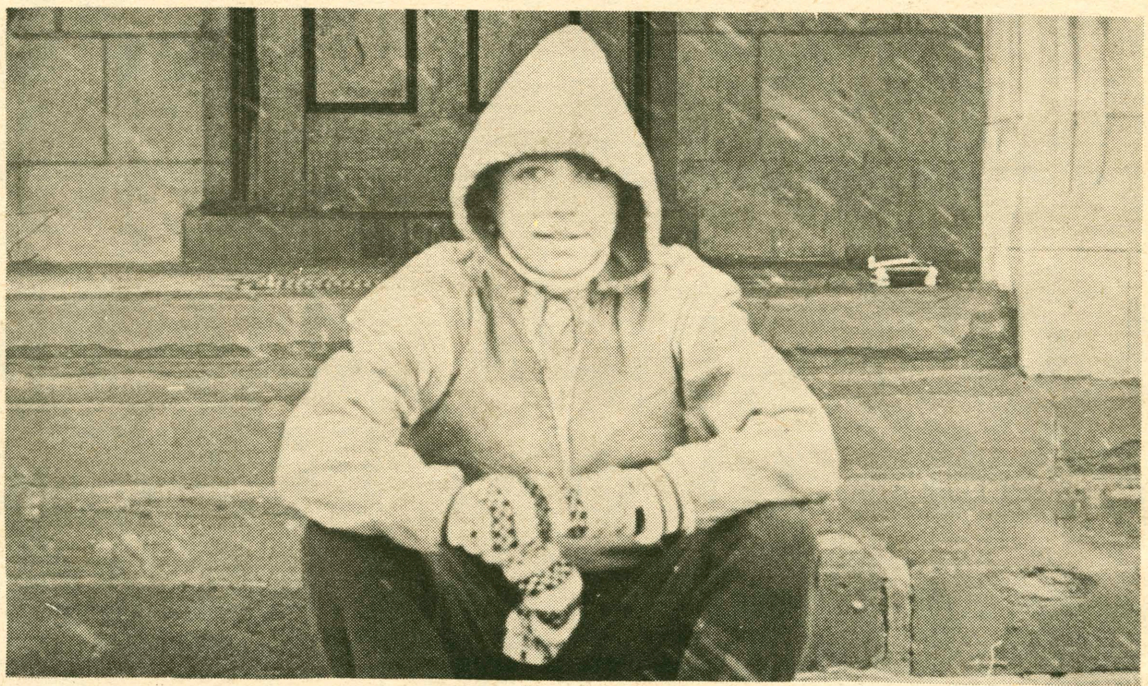
Martha had a phenomenal early running career on the Hill as she qualified for Nationals in both the 5km and the 10km runs in both her freshman and sophomore years in outdoor track. She also broke school records in the 5km indoor and outdoor, and the 3km and 10km in outdoor track, the cross country course record, as well as many workout records like the traditional ten mile runback. A hip and knee injury that sidelined her for her entire Junior year dashed both her expectations as well as those of her coaches and teammates.

The comeback trail has not been an easy one for Martha. Eager to run again after a seven-month hiatus during the fall, Martha reinjured her leg as she tried to compete in outdoor track last year. As she trained last summer at home in Millbrook, New York she often had to alter her workouts as her legs continued to give her problems.

Returning to the campus this fall as a senior, Martha faced problems in addition to her injury. The women's cross country team did not have enough members to compete at first, and Martha faced stiff competition from a few exceptional freshmen. Martha overcame both obstacles as she recruited enough runners for the team, and by the end of the season had fought her way to the top as the team's number one runner. In the State meet that year she placed in about the same position as she had her freshman year.

Martha's gradual improvemment turned a corner early in 1986 as she began to drop her times and actually run faster than she had before she was injured. She soon broke her own 1000m record by two seconds and began winning her events consistently. Coach Long was glad to see Perkins run faster, especially in the shorter events. A perennial State qualifier in the longer events, this year Martha qualified for the 1000m and was only .2 seconds from qualifying in the 1500m. Long said, "When Martha came here, she was primarily a long distance runner. Now she has developed into a smoother and quicker track runner."

Coach Long had nothing but praise for the hard working senior, and stressed her competetiveness and courage. "Martha is the only woman I've ever coached who has the tenacity to survive the vigors of three seasons of a year of distance running," said Long. Spring track coach Janice Savitz commented that Martha always works hard and that she "loves to run speed workouts." One of three qualifiers to the State meet this year, Perkins was the only woman who chose to go because she believes that if one qualifies, one should go. Despite overwhelming schoolwork on the weekend of the State meet and little hopes of placing beyond fifth, Martha made the two-day trip to Fredonia because it is good "track etiquette," as she termed it.



Senior runner Martha Perkins in a rare moment of inactivity. photo/Peter Dowd

Coach Long is quick to point out that Martha puts the team first and her individual success second. She often runs shorter events such as the 3200m relay to help the team even though it is not her strongest event. Her positive attitude, cheerfulness, and unselfishness have helped her unify both the cross country and indoor track teams.

Martha's return to prominence in running is even more remarkable considering her other commitments. Coach Long considers Perkins "the ideal student-athlete." She is also a student advisor and spends one and-a-half hours a day dancing, leaving her little free time. Martha believes that her dancing, while time-consuming, compliments her running by strengthening many different muscles.

Martha's comeback was recognized last week as she received the Coach's Award for outstanding contribution and dedication for the second consecutive season at the Winter Sports Brunch. She is not turning back now as she prepares for her final season of running at Hamilton.

Club sports at Hamilton

by Lysbeth Achilles

Most students on the Hamilton campus probably could not list all of Hamilton's 13 club sports. The club sports program, although extremely popular, operates relatively independently of the Athletic department. This situation leads to disadvantages as well as benefits.

Club sports differ from intramural teams in that they compete against other colleges. One rugby player lauded this aspect saying, "We travel and play against other teams, and then have a party afterwards. By the end of the season, we all feel really close, and have also made friends at other schools."

Gerri Knortz, Athletic department advisor for club sports, feels that many of the clubs are "very content to be student-directed organizations; they're not interested in structured collegiate programs." Tara Scanlon, captain of women's crew, remarked that she was unable to play varsity crew in high schol because she was "too short." Because there are no tryouts for club sports, any interested student may participate. In this way, students can enjoy, practice, and develop their ability. Another advantage of belonging to a club activity is that there are not restrictions on outside behavior. While varsity members cannot drink, smoke, etc., attendance for regularly practicing club teams such as ski-racing and waterpolo is the only obligation for those wishing to compete. "Our team is close because everyone who is there wants to be; our commitment is founded on enthusiasm, and we all support each other to collectively improve," remarked one club member. Those with busy or conflicting schedules can also participate.

However, there are several disadvantages to club status. The most notable is financial difficulties. In 1982 all jurisdiction concerning club sports was centralized in the Athletic department, a charge that Gerri Kantz applauds for creating "continuity for the programs." Club sports petition and receive college funding from the Athletic Department. Most, however, have expenses that exceed their budget, and members must dip into their own pockets for lack of tangible varsity benefits such as uniforms and equipment, including first aid kits. Travel and tournament expenses are also sizable; ski club members must each contribute a fee, and the crew team has had to fundraise in order to rent school transport.

Another problem clubs face is competition for use of facilities. The field house, Alumni Gym, and weight room are equally sought after for indoor practices by all, and clubs are "at the bottom of the totem pole," as Knortz admits. She emphasized that "many people in the department philosophically support the value of club sports," and are aware that the clubs are "popular on campus, and encompass a good percentage of student population." However, in the hierarchy of priority for facilities, physical education classes, varsity and junior varsity teams, and even intramural games take precedence over clubs. Most have managed to get in two to three team practices a week, and use individual workouts to compensate. Looking into the spring, Knortz foresees a "real problem with field space." Clubs have had to share fields with other clubs and intramural teams, and have even practiced on dangerous rocky areas out of desperation. Brian Beaver, captain of men's ultimate frisbee, took matters into his own hands and made a field on Griffin Road.

Another problem that Knortz commented on was the fact that students take the place of hired coaches and managers. She points out that "as students, they have many other obligations," and finds that this (factor) accounts for most of the communication breakdowns between the clubs and the Athletic Department. Knortz has been pleased with the operation of the clubs, and feels that "things have run very smoothly."

There are two possible categories of club sports at Hamilton, "A" and "B". "A" club sports are provided with a coach, equipment, and have their expenses paid by the Athletic Department. Gerri Knortz describes these "A" clubs as those that "feel they have aspirations to eventually become varsity." Clubs which have a high interest and high skill are elibible to petition for this status. Knortz herself coached two "A" club sports, women's softball and women's volleyball, to varsity status. The differentiation of "A" and "B" was instituted mainly so that after the Hamilton/Kirkland merger, women's sports would have a chance to develop. "A" level clubs are allowed three years to prove varsity potential, after which they are reviewed and reccomended by the Athletic Department, and finally a decision is made by the President of the College.

Currently, only women's ice-hockey is an "A" level club, and men's and women's crew are petitioning for it. Scanlon reviewed the obstacles that free the rowers, "It's really hard, there's no way to become better, because the facilities are always being used by varsity sports." In fact, their budget is being used to hire an aerobics teacher for workouts because they have nowhere to run. Ice hockey captain Lee Dillenbeck echoed the complaint. Not only was women's hockey forced to practice at 6:30 am for lack of another open time slot, but the "A" level club was given a coach who Dillenbeck claimed, "didn't know anything about women's hockey." She expressed frustration that the team is "not treated like the men" in terms of facilities, and feels that the College has "failed in its duty to bring out the best in you, and help you improve yourself." Dillenbeck remains pessimistic that the club will achieve varsity level, and places the blame upon the College. Scanlon further elaborated how the lack of financial and professional assistance from the College is blocking crew's efforts. David Hornblower, captain of men's crew, has had to provide the discipline of the varsity level practices to the team while continuing his studies. He has also had to negotiate independently of the College to buy a dock and small plot of land for crew facilities. A "gift fund", donated mostly by parents, was initiated to raise money for a racing shell, a basic but expensive need. Scanlon commented that experienced freshman have decided not to participte because of lack of facilities. Dillenbeck also noted that hockey recruits have chosen other schools over Hamilton because of the unsupported program.

All club representatives, however, have expressed their enthusiasm for their activites, and feel encouraged by their relationship with the Athletic Department. "She's great" "very helpful, concerned" - "supportive, fantastic" are some of the comments concerning contact with Gerri Knortz. Knortz is pleased with the balance of responsibility and fun that the clubs have achieved. Most are content and prefer "B" level; those few reaching to expand into varsity level appear to have run into inadvertent barriers.

Letters

Sign offends

To the Editor:

This letter is in reference to the sign I saw hanging from a Carnegie window which proclaimed with sickening pomposity:

"You bring DeBeers and We'll have Apartheid"

This is the sickest humour I've come across in awhile, and indeed, the authors and creators of the sign should seek help because they obviously do not have a drop of compassionate blood flowing through their veins.

Freedom of speech, you say? Sure. But do not try to undermine our struggle for the liberation of Black South Africa and the divestment of Hamilton College funds from that maniacal regime by your ruthless, mindless, and blatant racism. That sign was not "a simple play on words" as one unsympathetic passerby remarked. Most of us are bright enough to realize that words are powerful, words are political, and words can cut and make you bleed.

But take note, brothers and sisters: there is a force on this campus more compassionate, more dedicated and devoted, more powerful than you. Furthermore, if you want to amuse yourselves by playing with words I suggest you request tickets for the Wheel-of-Fortune or some other game show.

Sincerely,
Kendaly Meadows '86

Editor's note:

This letter was submitted last week but unintentionally omitted. We offer our apologies.

ARA thanked

To The Editor:

In behalf of the Hillel community of Hamilton I would like to thank ARA for their helpfulness and flexibility in meeting the dietary needs of Jewish students, faculty, and staff.

ARA has always been extremely cooperative regarding Hillel dinners, brunches, and special dietary considerations. In particular, at Passover, when Jewish dietary regulations are most precise and complex, you have all been most congenial.

Thank you again.

Cordially,
Heidi M. Ravven

Position clarified

To the Editor:

We were nonplussed to discover that our article on the economics of divestment, which appeared in the Fall 85 issue of *Discourse*, was misinterpreted by some of the participants in the teach-in on divestment. To be specific, we did not conclude that we oppose divestment.

In the article, we tried to make clear that we were examining only the narrow issue of the direct economic effects of sanctions (including divestment) against South Africa. Without repeating our argument, we concluded that the direct economic effects would be small. This means that little or no harm would be done to companies or to South Africa by sanctions and divestment. It also means that no harm would be done to the rate of return on the College's portfolio if the College did divest.

While we concluded that the economic effects of any sanctions are likely to be small, we also explicitly stated that there are other grounds for judging such policies, e.g., political and moral. We would be glad to discuss the economics of divestment further with any interested members of the community.

James R. White
Kurt C. Schaefer
Elizabeth J. Jensen

Divestment not enough

To the Editor:

I wish to clarify my position on the issue of divestment. I am convinced that divestment, as the sole response to the apartheid system, is insufficient, and must be linked to the following immediate actions: 1) a financial commitment by the Hamilton community to groups supporting black South African human and civil rights; 2) a consumer boycott of all goods produced by corporations with interests in South Africa; 3) a personal divestment of stocks in corporations with interests in Soutn Africa; 4) a letter-writing campaign to public officials demanding the re-instatement of economic sanctions against South Africa.

It is only by participating in this comprehensive manner that we can *legitimately* mirror our convictions regarding the injustice that is existing in South Africa today.

Sincerely,
Peter Clayton

Crowd courtesy lacking

To the Editor:

We would like to call to the attention of the students of this college an incident we find appalling. On Saturday March 8, William Bristol, chairman of the Board of Trustees, addressed a group of students on the investment policies of Hamilton College regarding South Africa. During his speech several students resorted to hissing and coughing to show their disagreement with his comments. When Mr. Bristol finished speaking, students began shouting "that's not enough."

We feel that regardless of one's beliefs on divestment, Hamilton students should behave as mature adults. Mr. Bristol, representing the Trustees, should have been shown common courtesy and respect when presenting the Trustees' opinion regarding divestment; the same courtesy and respect the students were shown all week. With controversial issues such as this, there will always be differences of opinion, but such differences should be debated in an intelligent manner. The behavior displayed Saturday reflects poorly on the students and lends little credibility to their cause.

Sincerely
Nicholas G. King
Scott Goldfinger

Editor chided

To the Editor:

I am writing in response to the editorial entitled, "Editor Confesses," which appeared in the March 7, 1986 edition of *The Spectator*. It is my belief that statements appearing on the editorial page should reflect the opinions of the editorial board *as a whole* and not the opinion of any individual member of *The Spectator*, regardless of his or her position. The article is extremely inappropriate for the editorial page and should have appeared in the Op-Ed or Letters sections.

Sincerely,
Jim Butler '86

Editor's Note:

"Editor Confesses" is not unconventional in that it expresses the opinion of the Editor-in-Chief; it is unconventional in that it is written in the first person, but this is by far not the first time an individual's opinion has been voiced. Because of the controversial nature of the issue and lack of consensus by the editorial board, the first person was chosen for this editorial to make it clear that the Editor spoke for no one but herself.

Generally, Spectator editorials have been written by various editors, often with some, although not always unanimous, consensus from the editorial board. This policy continues to hold.

Editor applauded

To the Editor:

While I do not necessarily agree with the Editor's position on divestment in her Editorial entitled, "Editor Confesses," I want to applaud her for taking a definitive stand on the issue. Frequently, in the past, the Editorials have reflected the divergent attitudes of the *Spectator* Staff. It is a refreshing change to have an Editorial written in the first person and for the Editor to step away from the safety of a collective staff response. While I believe that staff input is an important part of an Editorial, I feel that an Editorial should ultimately be the opinion of the Editor. I respect the Editor for taking a stance on an issue and encourage her to do so again in future *Spectator* Editorials.

Sincerely,
Brooks Donnelly '86

Editorial attacked

Regarding your editorial on divestment in last week's issue of *The Spectator*, we as members of Students, Faculty, and Workers for Divestment found various points in your statement unacceptable.

First, we would like to address your statement that: "Apartheid is a moral issue; divestment is not. Divestment is a policy choice, a possible solution to an undeniable injustice." Agreed, divestment *is* a policy choice. However, none of the factors (of which morality is one) that form a policy choice are mutually exclusive. To assert that morals can be divorced from any policy choice is a dangerous myth. Moreover, apartheid is not solely a "moral issue" given that it is deeply embedded in the social, political, and economic structure of the South African system. By investing in companies that support the economic structure of this oppressive system, we implicitly, if not directly, perpetuate the "undeniable injustice" of apartheid.

Also, in the above statement you admitted that divestment is indeed a "possible solution" to the problem of apartheid after claiming that apartheid is a moral issue from which divestment should be separated. There is a fundamental contradiction here. Furthermore, we as proponents of divestment do not claim that it is the "only policy choice" or that it is a magical solution. However, we do claim that it is a step, a necessary step, in denouncing the injustices of the apartheid system.

As for your contentions that you "respect" and "admire" us, we find this difficult to believe since you concurrently use the expression "jump on the bandwagon" when referring to our movement. Although we agree that it is wrong to join a cause merely because it is an "available" or "easy" route to take, we do not believe that supporting divestment on the conservative Hamilton campus is a readily available, much less easy, route. To imply that this may be the case is to undermine the dedication and efforts of many who have spent a great deal of time furthering this cause.

Finally, you state that morals are not a factor in the issue of divestment, and yet when expressing your views on divestment you say that, "I too must follow my conscience." In the American Heritage Dictionary, conscience is defined as "The faculty of recognizing the distinction between right and wrong in regard to one's conduct coupled with a sense that one should act accordingly." Does conscience not then imply that you must take a moral stance on this issue?

Therefore, as you unintentionally implied yourself, divestment is, among other things, a moral issue and an issue on which it is impossible to remain neutral...you must make a choice.

Sincerely,
Ann Russ '88
Wendy McDowell '88
Amy Russ '88

Opposition is not racism

To the Editor:

A week ago during "divestment/anti-apartheid" week, numerous Hamilton students painted their windows, made signs, and attended activties to show their support for divestment. Great, I thought, this campus has been too apathetic about the world anyway. I was, and still am, pleased that so many Hamilton students feel so strongly about an issue. I was not, however, pleased by several of the signs hanging around campus with regard to the issue. In fact, I was angered by a few.

I do not support divestment but at the same time I do not oppose it (I did not sign the petition). As a symbolic gesture, I feel it is a fine thing. However, I do not believe it will harm the companies involved or the South African government or in any other way help to resolve the issue. This is a shame for the issue must be resolved. Apartheid must end. Liberty must be given to all South Africans, not just the whites.

Though I don't think my views are those of a racist, I felt that others did. One sign in particular read "stop racism here — divest". I got the impression that certain people thought to be against divestment is to be for racism. This is a malicious lie which drove me farther from the cause than toward it. How dare anyone imply that I am a racist! This is a vicious slander which should be corrected.

Another sign stated that divestment is the answer to apartheid. This is not true. In a generous appraisal of divestiture, it is a way to *help* end apartheid. Other appraisals claim it will hinder efforts to end apartheid. The only way to successfully bring about change is through governments working "behind the scenes" to convince those in power that change is in their best interests and in the best interests of their country. All other efforts will either help or hinder this work, be they sanctions or support. If this process is allowed to work, Apartheid will end and all South Africans will choose their leader, be it P.W. Botha or Nelson Mandela.

Misinforming the ignorant and slandering the opposition is no way to win real support for a cause. It will only turn the informed away. All through the week I felt a sort of hostility toward those not in favor of divestment. This nearly drove me to sign the opposition petition — which would have been wrong as I do not support the opposition either, only their right to oppose. The trustees, I'm sure, are informed about the issue. Why insult them with anger and untruths? Instead why not reason with them? Convince them that it is a proper symbolic gesture (or even that it is a useful tool in ending Apartheid) and in the college's economic interests to divest. They might listen to a less hostile, less righteous crowd.

Very truly yours,
Douglas Allsworth

A job well done

To the Editor:

During the early morning of February 22, I had the ill-fortune of becoming the victim of an "alcohol related accident" (although alcohol was not the main cause). The accident resulted in a fractured jaw and several broken teeth. I write to make public my appreciation and thanks to the members of campus security, student EMT's and Health Center, all of whom acted in a prudent and efficient manner. Again, I thank you and commend you for a job well done.

I would, however, like to say that I had some apprehension as to the confidentiality of my treatment. It appears to me that some groups like to use these accidents as ammunition against certain other parties. i would suggest that this does indeed discourage some victims from seeking help. I hope that patient confidentiality will be respected, and students will use the Health Center to their benefit.

Sincerely,
Christopher B. Freeman '88

Protesters build community

Bennett Ramsey, Madonna Hettinger, Ken Wagner, and Jeffrey Eaton

What follows is not so much an expression of opinion as it is an expression of thanks, to all of those students and college workers who have been trying to develop a moral and constructive policy of divestment. A lot has been done during these past few weeks; despite the obstructions that you have had to face, some things really have begun to change. There is a vitality to this community — in deed, there is a community — that was not there before; 'something is going on' at Hamilton, strange as that may seem. Your work has been the bearer of that vitality; for that you should be thanked.

Several years ago, and in the wake of student unrest, the college held a "community values day." A measure of good came out of that day: many needed discussions were held; some learning was gained. What was learned, however, was, for the most part, only a set of values, fine ideas but, finally, only ideas. When the day was over we took our newly found values, put them into our pockets and went back to our rooms and homes. Each, it should be emphasized, to his or her own room or home. And the next day we woke up and there was no community once again. Just a lot of values.

What you have produced these past few weeks is not another community values day. Rest assured of that. Rather, what you have produced is the one thing needed on this campus, a community that actively is valuing, is trying to create a way of college life that is valuable. The students, faculty and workers (and the administration and Board of Trustees, if they would join us) are engaged now in making the College *do* something, *act* and *be* instead of simply stand for high principles and ideals. As was said before, something is going on at Hamilton.

More than anything else, however, what your work has given to this place is a concrete context for learning, and out of that, a chance at learning in the full sense of the word. For once, there is something on which our thoughts and ideas can reflect and be reflected, and therefore be deepened, given a rooting in practice. By your actions you have forced almost all of us to think critically, to be dissatisfied with the prevailing status quo.

Thanks always come with an implicit demand: he or she or they who are thanked are expected to live up to what they have done. So we thank you in retrospect with the prospective hope that you will continue what you have begun until it is done. This community may come to know what it is to be just, and not just what justice is in theory. Once again, thank you all.

Divestment defended

Paul Ngobeni

Ezra Kopelowitz's letter warrants an elaborate comment from any sensitive and perceptive reader. While purporting to be an objective, non-ethnocentric analysis of the "realities of Africa", the letter turns out to be a panegyric on the apartheid regime—a weak, apologia for white supremacist rule. Nonetheless, one must scrutinize its contents, because beneath its muddled and gibberish statements lie some important insights into the actual thinking of a typical South African "Boer". The most pertinent points one can salvage from it are as follows:

To start with, it is superfluous for Ezra to assert that he is an "ex-South African white" because what he is now thunders so loudly that what he says can no longer be heard. His staggeringly contradictory views are apparent everywhere. He claims to "have seen the very real effect" of the demonstrations for divestment on "the South African community" and further confirms that "reality seems to show that divestment will cause gradual change to take place." And yet he remains deliriously pessimistic and argues that "divestment will not bring about any change" in the brutal system he emphemistically labels "separate development". This is, no doubt, the most odious and perverse form of intellectual masturbation. Intent on rationalizing the system, he borrows the lexicon of its architects and beneficiaries and evokes in the readers' minds confused images of a "separate but equal" society. He urges us to shed our "ethnocentric views" and adopt the Afrikaners' version of oppression. Ascending a step higher on the level of racist arrogance, the readers must empathize with the "need for oppression" in view of ethnic conflicts inherent in Africa.

Because of Ezra's infatuation with the lessons of history, it may be worth his while to remember that every oppressive order must of necessity develop a myriad of rationalizations and concoct lies. It may of course be instructive to recall that the Germans (Nazis) confined Jews to concentration camps under the pretext that their victims were "pernicious capitalist speculators, and parasites who exploited the toiling German masses" (Robert Warte: *The Psycopathic God,* p.320). ACcordingly, Nazism was a messianic ideology for saving German from "selfishness, materialism, factionalism, moral depravity, and racial corruption" (ibid, p. 414). I hope that highly "objective" gentlemen like Ezra, who are free from all the trappings of "ethnocentrism", will not attempt to persuade us to accept Hitler's version of the "need for concentration camps."

Mr. Kopelowitz does himself a disservice by glossing over the following salient points:

1) What he calls "ethnic conflicts" are not God-given conditions. What all rational people are arguing for is that the Botha regime is excercising power illegitimately because it could, within the limits imposed by our society's natural and human resources, devise a reasonably democratic, non-racist and non-exploitative system but fails to do so. Our struggle is essentially for national liberation and social emancipation. It is not, as Ezra narrowly perceives it, for harmonizing the divergent interests of Inkatha, the white racists and the A.N.C. or for the creation of what he calls a "large black middle class. . . whose loyalty is to the economic stability of South Africa." Again, notice his startling ignorance of history. What always distinguishes any middle class (or the "bourgeoisie" according to one's tastes) from all other classes is its innovative character, its unwavering commitment to the total eradication of all archaic feudal socio-economic relations and the ushering in of democracy. This inevitably involves an unfettered free-market system with a semblance of bourgeois legality. Now why must Ezra's imaginary black middle class seek to enter into an unholy marriage of convenience with the outmoded racist system which hampers our country's development? **Apartheid must be dismantled not reformed!**

2) Perhaps it is time for all "ex-South African" whites to desist from bearing the aura of their past like a badge of moral authority and face contemporary realities. Simply stated, a process of nation-building is underway in our beloved country. All vestiges of racism and tribal conflicts are fast disappearing, and from their ruins a democratic and united South African nation is being born. Like any child-birth, it is an excruciatingly painful and slow process. The realistic and intelligent amongst our people define our revolution as not an event but an historical process inevitably leading to, and culminating in social transformation, wherein the Botha racists and Inkatha tribalists will be crushed by democratic forces which will enhance our productive capacities and socially progressive potentialities. The political barometer is changing quickly, whatever the tides and currents that might be apparent in the febrile imaginings of the regime's apologists. Ours is a multifaceted struggle and divestment is one of the many contributions by democratic forces world-wide to our cause. Instead of being caught up in the paralysis of analysis, why don't you joing the bandwagon and demand divestment NOW!

Women's rally in Washington

Regina Joseph and Kristen Sanders

On March 9th, 1986 Hamilton students took part in the largest feminist protest in history. The National Organization of Women (NOW) sponsored the March for Women's Lives in Washington, D.C., consisting of an estimated 125,000 participants. The intent of the march was to show support for and heighten awareness of abortion and birth control rights. It preceded a full week of active lobbying in Congress to pass the Civil Rights Restoration Act, which is presently being blocked in the House of Representatives by an abortion rider.

Tens of thousands of students from across the country braved severe winter weather to attend the march and rally, which took place under sunny skies and summer temperatures. Almost all of the major Eastern, mid-Western, and Southern colleges and universities were represented by an unexpectedly large and highly enthusiastic number of students. In fact, Eleanor Smeal, president of NOW, saw the high level of student attendance as a direct response to the recurring charges of apathy on college campuses, calling us "the new generation of protesters."

The Hamilton College delegation, despite mechanical problems and paltry funding, consisted of 34 students, friends and alumni, an unusually large number of people for a college of our size. After traveling nine hours, the delegation gathered on the mall and marched the 2.9 miles from the Washington Monument, past the White House, and up to the steps of the Capitol Building. During the march several stunned Hamilton and Kirkland groups watched, surprised not only at Hamilton's participation but also at the level of energy, noting that, as one Kirkland alumna put it, "It's good to see the Kirkland spirit alive." Fresh from a week of protest for divestment, the members of the delegation were eager to chant and scream for the civil rights of women, featuring among other notable chants, the danceable "sexist attack" and "pro-choice" chants.

The march was essentially peaceful, with little interference from members of the so-called right-to-life movement. Significantly, the March for Women's Lives was attended by nearly three times the amount of people than were present for the annual march of protest against the *Roe vs. Wade* decision, indicating the majority of concern over the conservativism and religious self-righteousness of the anti-woman Reagan administration. Reagan, who has openly admitted his anti-abortion stance, and attended and addressed the annual abortion marches, was at Camp David during the weekend.

Members of the group appreciated the overwhelming sense of unity, and particularly the delegation's distinguishing feature of a large number of male marchers. All are especially grateful to Paul LaFortezza whose car was sacrificed in the line of active duty.

The media hounds were:

Kristen Sanders
Regina Joseph
Dorka Keehn
Kate Dimmock
Shelli Rosenfeld
Courtney Brown
Sheila Lunardini
Megan Wolf
Scott Laidlow
Mark Green
Geoff Pinkerton
Karen Williams
Peter Holleran
Bucky McAllister
Maria Hass
Elise Stengler
Julie Reinshagen
Carol Chenoweth
Roger Griffin
Stina Hals
George Shaler
Caroline Marcus
Shereen Palmer
Sabina Peper
Susan Weissbach
Barb Goodyear
Christine Lindmark
Rob Baron
Andrea Schwartz
John Sanders
Karen Porterfield
Ms. Porterfield
Allison Weir

Editorial

Some advice about advising

In debating the pros and cons of the faculty advising system, we ask that you consider the plight of Jason Klein '87, a little boy lost in Hamilton's academic forest: as a first-year student, Klein was assigned to Assistant Professor of Art Deborah Pokinski. When Ms. Pokinski began a one year leave at the beginning of his sophomore year, Klein was temporarily assigned to Assistant Professor John McEnroe. In the spring, after declaring a major of Government, Klein was assigned to Assistant Professor Deborah Gerner, who also took a leave, effective at the beginning of the 85-86 school year. Klein, then, was assigned to Visiting Professor Sarah Tisch, who will likely depart at the end of this spring, in time for Klein to consider long range plans and receive the services of temporary advisor number five.

Sadly, such problems with faculty advising are not unique to Jason Klein. Many students, similarly shifted from advisor to advisor like a cross-campus delivery, have found that Hamilton's system of faculty advising is less attractive than it initially appeared. Though some have been fortunate enough to establish a favorable rapport with one or two advisors, many students are disgusted, and rightfully so, at the prospect of changing advisors for the third or fourth time.

Which brings us to the real problem, one that goes much deeper than a simple shift in advisors. Such a transfer from professor to professor would not present as much of a dilemma if students were mot certain of what they were here for. The system is no longer working, as student dismay and faculty disenchantment should clearly suggest. The seven goals, originally designed to expand our intellectual horizons, no longer continue to do so. Perhaps if the advisors consistently implemented the seven goals, as intended, to all the students, there would be a firm base to help students.

The College could redefine Hamilton's academic mission, and in the process institute a set of more rigid academic requirements. However, we feel this option is neither desirable nor effective. We encourage the College to implement a program of intense education on the purpose and promise of the seven goals to insure consistence throughout the advising system. Faculty members would better understand their roles as advisors; students would have a better perception of what academic avenues are open to them. Both parties would benefit from an increased awareness of the system itself, and in the process the College could rescue those floundering in the academic community.

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Clinton, New York 13323-1292 • (315)859-4100

Lea M. Haber, editor-in-chief
T. A. Kuck, managing editor
Monique Lui, managing editor
Evan A. Smith, news editor
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photographers: **Doug Barnard, Lise Christensen, Scott Cramer, Peter Dowd, Ora-Anne Jarvis, Marty Lemmond, Steve Manzari, Chris Martel, Peter Olney, Shereen Palmer, Jeff Schakner, Andrew Stewart**
copy editors: **Meg Gates, Chris Hayes, Marty Lemmond, Allison Boyer**
typesetting: **Jennifer Barrett, Charlene DeMeo, Brendan Goff, Phil Hecken, Wendy McDowell, Naomi Milton, Barbara Randall**

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COLUMBIA SCHOLASTIC PRESS ASSOCIATION

Events

Friday, March 14

- 12:00 noon. Newman Mass. Father John Croghan. Chapel.
- 4:00 pm. Psychology Club Lecture. Stephen Zecker, Professor of Psychology, Northwestern University: "Psychology of Sports." Sci. Aud.
- 5:00 pm. Spin Concert Series. WHCL
- 8:00 pm. Arthur Levitt Public Policy Conference. "Crisis in American Education: Evaluating the Reforms of the 1980's." Panelists: David Cohen, Harvard Univ.; Erik Hanushek, Univ. of Rochester; Margaret Wier, Harvard Univ.; John Witte, Univ. of Wisconsin. Bristol Campus Center 2nd Floor

Saturday, March 15

- 6:30 pm. Newman Mass. Father John Croghan. K-J Red Pit (Room 109)
- 7:00 - 7:30 pm. Concert Preview with E. Michael Richards, Assistant Professor of Music. List Recital Hall.
- 8:00 pm. Music at Hamilton Series Concert. Newport Jazz Festival All-Stars. Alumni Gym.
- 8:00 pm. Spring Dance Concert. Works by Student Choreographers. Sponsored by Theatre and Dance Department. Minor Theatre. Admission: $1 College ID; General $3.
- 8:00 & 10:00 pm. DPFS presents: *And Now For Something Completely Different.* Chem Aud.
- 8:00 & 10:00 pm. SKFS presents: *Diamonds are Forever.* Sci. Aud.
- 8:00 & 10:00 pm. FFFS presents: *Boys Town.* K-J Aud.

Sunday, March 16

- 10:30 am. Chapel Service. The Rev. Jeffrey Eaton. Chapel.
- 1:00 pm. Newman Mass. Father John Croghan. Chapel.
- 2:00 pm. Spring Dance Concert. Works by Student Choreographers. Sponsored by Theatre and Dance Department. Minor Theatre. Admission: College ID $1; General $3.
- 8:00 & 10:00 pm. SKFS presents: *Diamonds are Forever.* K-J Aud.
- 8:00 & 10:00 pm. FFFS presents: *Boys Town.* Sci. Aud.
- 8:30 pm. Lecture. Dr. Yosi Olmert, Dayan Center for Strategic Studies, Tel Aviv University. "A History of the Israeli Involvement in Lebanon." Sponsored by Hillel. K-J Red Pit (Room 109).

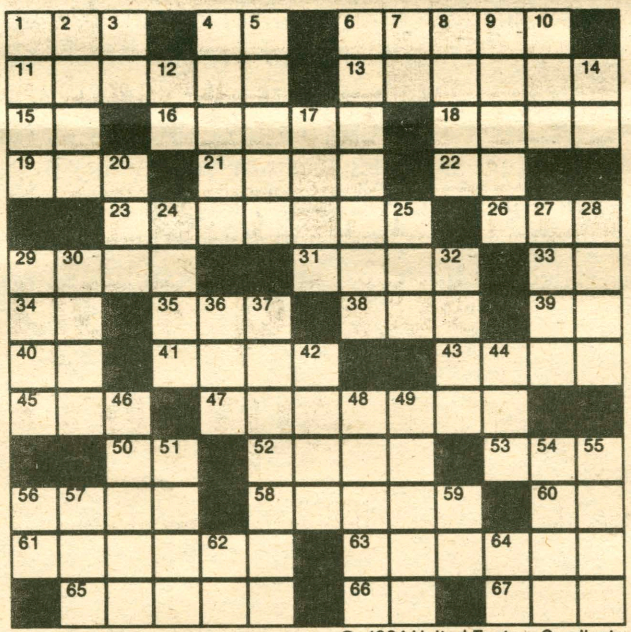
Monday, March 17

- 12:00 noon. Newman Mass. Father John Croghan. Chapel.
- 12:00 noon. Study in Greece Informational Meeting with Laura Greiner. BCC Brown Room.
- 2:30 & 7:30 pm. College Course 300 Film. Vittorio di Sica, *The Bicycle Thief* '48. K-J Aud.
- 7:00 pm. Lecture by Michele Dominy, Assistant Professor of Anthropology, Bard College. "The Meaning of Domestic . . . Public Opposition for Women in New Zealand." K-J Red Pit (Room 109)
- 7:30 pm. Geology Club Lecture Series. D.B. Brooks McKinney, Hobart and William Smith College. "Comb-layered and Orbicular Rocks Near Fisher Lake, California: Some Odd Rocks in the Sierra." Physics Aud.
- 8:30 pm. Department of English, Spring Reading Slide Presentation and Discussion by Geoffrey Ashe, noted author. "The Discovery of King Arthur." Sci. Aud.

Tuesday, March 18

- 12:00 noon. Newman Mass. Father John Croghan. Chapel.
- 12:10 pm. NOON MUSIC Concert Series, featuring Buffers & Special K. BCC Dwight Lounge.
- 4:10 pm. Faculty Meeting. BCC Dwight Lounge.
- 8:00 pm. Meeting of the AAUP Journal Club. Susan Hanson, Assistant Professor of Romance Languages. "Fools Say": The Meaning of Naming in a Novel by Nathalie Sarruate. BBC Dwight Lounge.
- 8:30 pm. Horn Recital of the Syracuse Symphony Horn Section. Chapel.

For the ride home...



College Press Service

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Clues:

ACROSS

1 Simian
4 Saint: abbr.
6 Analyze, as sentence
11 Cylindrical
13 Beast
15 Symbol for tantalum
16 South American mammal
18 Peel
19 Rubber tree
21 Rockfish
22 Spanish article
23 Is present
26 Cover
29 Destiny
31 Scorch
33 Roman 1001
34 Hebrew month
35 River island
38 Music: as written
39 Forenoon
40 Negative prefix
41 Walk
43 Contest
45 Crimson
47 Struck
50 Spanish article
52 Unit of Italian currency
53 Click beetle
56 Egyptian singing bird
58 Muse of poetry
60 Concerning
61 Earlier
63 Center
65 Projecting teeth
66 Therefore
67 Lamprey

DOWN

1 Aleutian island
2 Toll
3 Teutonic deity
4 Begin
5 Indian tent
6 Commemorative marches
7 Article
8 Mature
9 Little
10 Organ of hearing
12 Latin conjunction
14 French article
17 Hostelries
20 Dine
24 Pekoe: pl.
25 Posed for portrait
27 Mohammedan priest
28 Coin
29 Beautiful
30 Competent
32 Rant
36 Possessive pronoun
37 Bank employees
42 Couple
44 Sum up
46 Skilled person
48 English baby carriages
49 Courtyard
51 River in Siberia
54 Heraldic bearing
55 Walk unsteadily
56 Equally
57 Spanish plural article
59 Hypothetical force
62 For example: abbr.
64 Prefix: down

For answers see *Spectator* April 4

Wednesday, March 19

- 12:00 noon. Newman Mass. Father John Croghan. Chapel.
- 2:30 & 7:30 pm. College Course 300 Film. *Singing' in the Rain* with Gene Kelly and Stanley Doohan. K-J Aud.
- 8:30 pm. Lecture by Dith Pran. "Living in the Killing Fields." Sponsored by Root-Jessup Public Affairs Council. Chapel.
- 8:30 pm. Purim Celebration and Debate. The Latke (potato pancake) vs. The Hamentasch (cookie). Professor Peter Rabinowitz and Professor Franklin Sciacca. Sponsored by Hillel. K-J Red Pit (Room 109).
- 8:30 pm. Sigma Xi Lecture. Dr. Larry Knop, Department of Math and Computer Science. "Problems in Industrial Mathematics: Fighting Pollution and Promoting War in Southern California." Sci. Aud.
- 10:00 pm. Wednesday Night is Live at the HUB. BCC HUB.

Thursday, March 20

- 12:00 noon. Newman Mass. Father John Croghan. Chapel.
- 12:00 noon. Informational Meeting. Beaver College Center for Education Abroad with Denise Connerty. BCC Penney Room.

Friday, March 21

- Spring Break Begins at 4:00 pm.!!
- 12:00 noon. Newman Mass. Father John Croghan. Chapel.

Miscellaneous

- There will be an informational meeting for those students interested in STUDY IN GREECE on Monday, March 17th at 12:00 noon, Brown Room of Bristol Campus Center. The speaker will be Laura Greiner
- Current Emerson Gallery Art Exhibition: "Twentieth-Century American Printmakers," an exhibition organized by the Whitney Museum of American Art. Emerson Gallery, Christian A. Johnson Hall (Closes March 21).
- Current Bristol Campus Center Art Exhibition: "American Art-Union Prints." Bristol Campus Center 2nd Floor Lounges (Closes March 21).
- An informational meeting will be held on **March 20th** for all students interested in programs abroad sponsored by **Beaver College.** The meeting will be held at 12:00 noon in the Penney Room of Bristol Campus Center. The speaker will be Denise Connerty.
- The judges for the 1986 Wallace Bradley Johnson Playwriting Competition have selected for production plays by Michael Bromley, Marta de Ibarrondo, James Windolf, Matthew Woods and Pablo de Zardain. Performances are scheduled for the following times in the List Recital Hall: Friday and Saturday, April 11 and 12 at 8:00 pm. Sunday, April 13, at 1:30 pm. There is no charge for admission.
- The following Computer Center Lecture/Demonstrations will be held in room 005 of Burke Library: Monday, March 17: "Computing at Cornell Using the SAS Statistical Package," Part 3 of 3. 6:30-8:00 pm. Tuesday, March 18: "Word Processing Using Multimate" Part 1 of 2 (part 2 on Thursday), 6:30-8:00 pm. Wednesday, March 19: "Intermediate Word Processing on the Macintosh" 6:30-8:00 pm. Thursday, March 20: "Word Processing Using Multimate" Part 2 of 2, 6:30-7:30 pm.